

Sets in Order

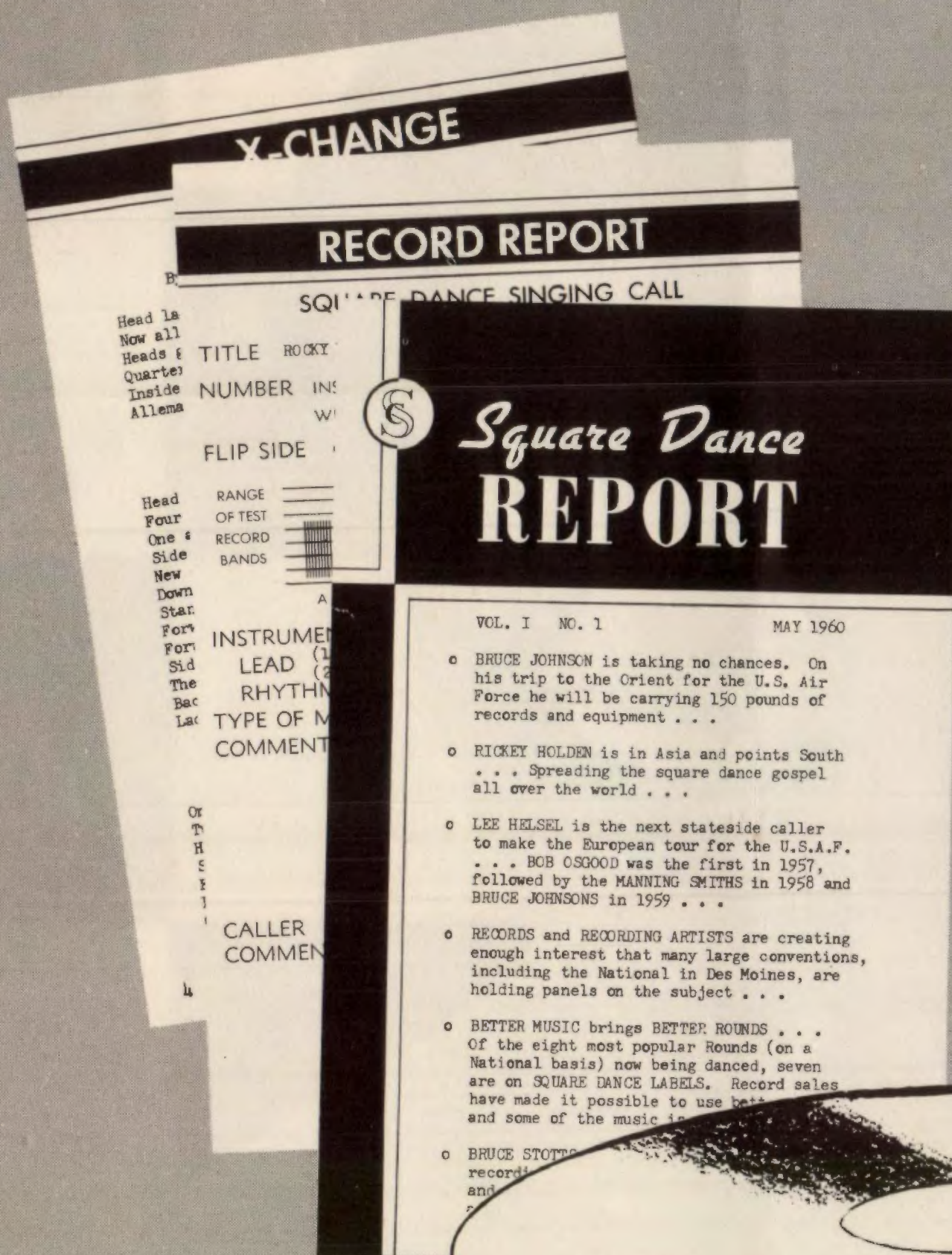
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The
Official
Magazine
of
SQUARE
DANCING

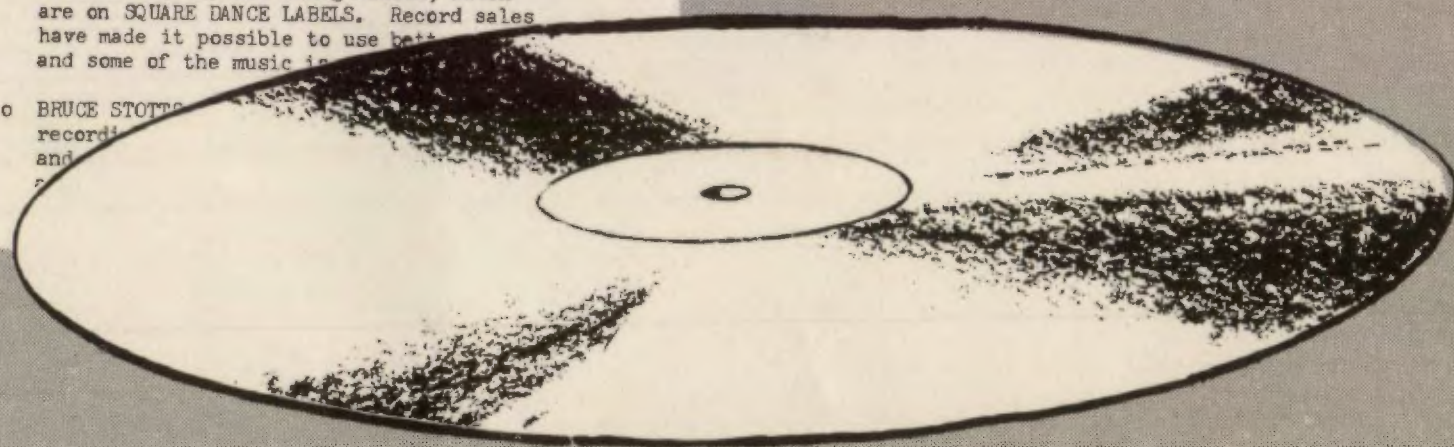


MAY, 1960
VOL. XII NO. 5

INTRODUCING—



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SIO X2124 — Gazebo/Gazebo

SINGING CALLS WITH BOB PAGE CALLING

SIO X1118 — 'Deed I Do/Gazebo

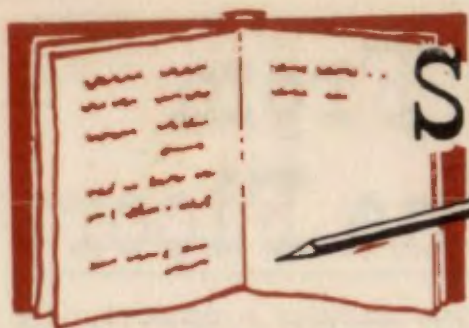
ROUND DANCES

SIO X3112 — Nellie/Wonder Waltz

SIO X3111 — Maybe/Nobody's Sweetheart Now



Sets in Order RECORDS



Square Dance Date Book

- May 1—DLDDV 10th Annual Festival
Clementon Lake Park, Clementon, N.J.
- May 3—2nd Dist. A-Square-D Roundup
Eagle Rock Playground, Eagle Rock, Calif.
- May 4-6—San Diego Fiesta Days Square Dance
San Diego, Calif.
- May 6-7—7th Ann. Magic City Hoedown
Shrine Audit., Billings, Mont.
- May 6-7—Washington Folk Festival
Roosevelt Ctr. Audit., Washington, D.C.
- May 7—12th Annual Omaha Council Festival
Ak-Sar-Ben Colis., Omaha, Nebr.
- May 7—Cotton Capers 6th Ann. Jamboree
Arena Rink, Saskatoon, Sask., Canada
- May 7—Jackalope Jamboree Teen Age Fest.
Douglas, Wyo.
- May 7—2nd Ann. Squarenaders Festival
Island Pav., Green River, Wyo.
- May 7—2nd Ann. Dixie Squarerader Festival
N.H. High School Gym, Hagerstown, Md.
- May 7-8—9th Ann. Ill. Fed. Festival
University Campus, Urbana, Ill.
- May 8—9th Ann. Tri-State Round Up
Dubuque, Iowa
- May 8—Denver Council Guest Caller Dance
Student Union, U. of D., Denver, Colo.
- May 12—Tulip Festival Square Dance
Civic Center, Holland, Mich.
- May 13-14—S.W. Assn. Spring Festival
El Paso, Texas
- May 13-14—Fashion Roundup & Cotton Town
Hoedown, Casino Ballroom, Memphis, Tenn.
- May 13-14—Annual Spring Festival
Missoula, Montana
- May 13-15—2nd Ann. Buckeye State Conv.
Sheraton-Cleveland Hotel, Cleveland, Ohio
- May 14—Air 4 Sets Jamboree
Drill Hall RCAF Sta., Moose Jaw, Sask., Can.
- May 14—Calgary & Dist. Ann. Jamboree
Stampede Corral, Calgary, Alberta, Canada
- May 14—14th Ann. Cent. Dist. Jamb.
Munic. Audit., Oklahoma City, Okla.
- May 15—Conn. Callers' Assn. Fest.
Am. Leg. Hall, Fitchville, Conn.
- May 20-21—Mich. S.D. Leaders' Assn. Festival
Light Guard Armory, Detroit, Mich.

(More dates on page 60)

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and for the general enjoyment of all.

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

It was a thrilling experience to meet so many friends in the February issue of Sets in Order. As I turned the pages to get an idea of the contents prior to enjoying each article I came upon the smiling face of Col. Deck. It was such a treat to see his picture I could not resist saying, "Howdy." On the same page was Johnny LeClair's friendly grin. When I turned the page what should I see but the smiling faces of Tom and Betty Jayne Johnston.

This should be excitement enough for any one issue, but that was not all. The news about Ray Koch's Barn in Billings, Montana was just wonderful. Billings is my hometown and I have had the pleasure of dancing to Ray's spirited calling while there on a visit . . .

I would have missed all of the above if I had not renewed my subscription to Sets in Order.

Frank Portillo

Takoma Park, Md.

Hey now, that's a good tip to all you friendly types out there. Don't take a chance to miss a single copy. Be sure you send in your renewal in plenty of time. Editor.

Dear Editor:

. . . We have always enjoyed Sets in Order but in recent months, with all the additions and changes, we can hardly wait for its arrival each month. I especially enjoy Terry Golden's bit of Americana and thanks too for the revival of old standards and easy material.

Mary Lou Forbes

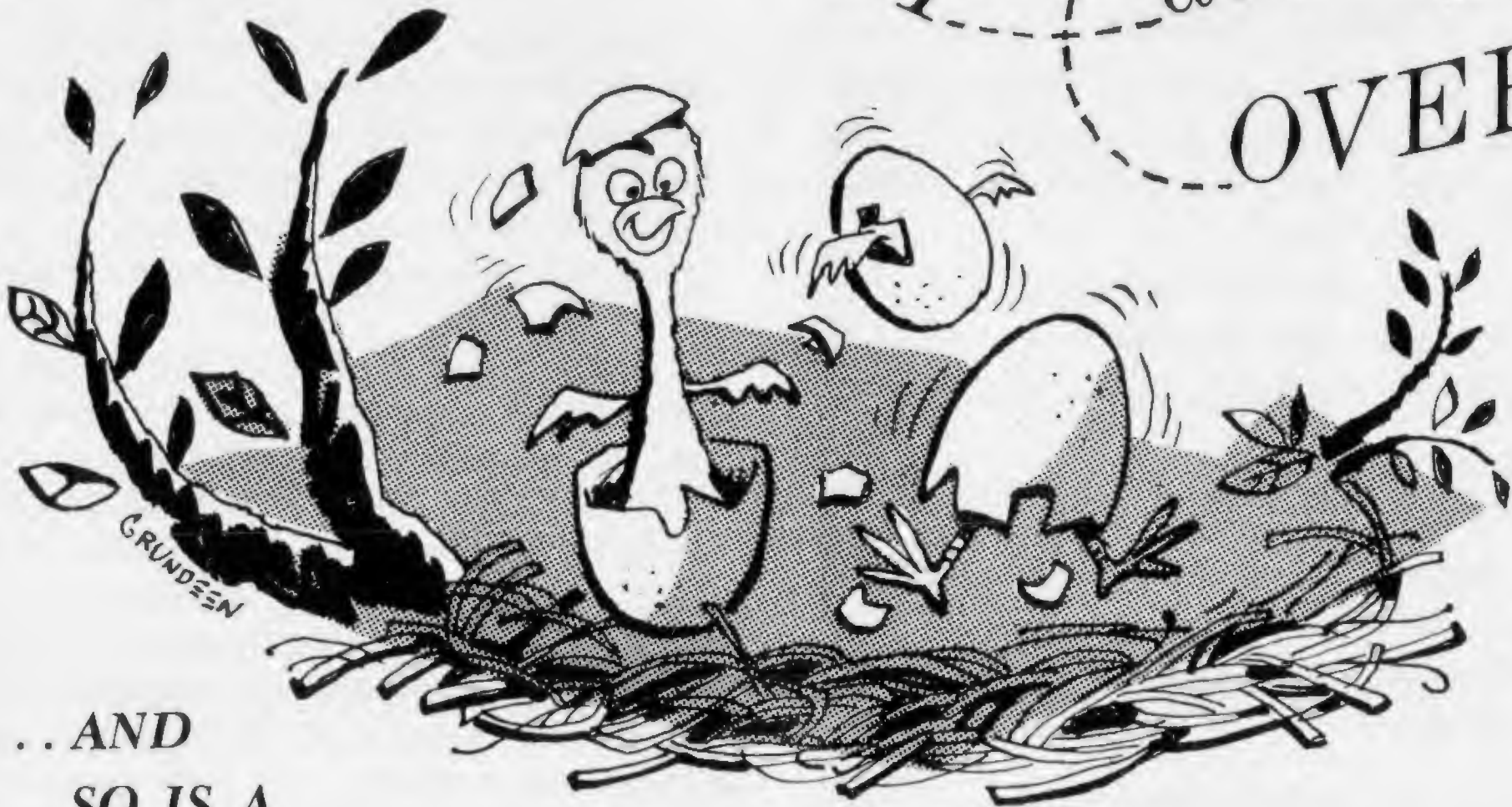
Detroit, Mich.

Dear Editor:

. . . Just a short report on the operation of Longacre Square Dance Hall. I kept an exact count of the number of dancers who attended our 21 nights of activity in one month. I did this in the hopes of having some figures to combat the swelling talk of square dancing falling off in these parts. These figures do not include many non-dancing guests, children, etc.

(More letters on page 42)

Spring--is--Bustin'--OUT--all--OVER!



....AND

SO IS A

FRESH NEW CROP OF *Windsor* RELEASES

● NEW ROUND DANCE
BLOSSOMS

"POOR BUTTERFLY"

One of the best two-steps to come along in many a moon. Skillfully composed by FORREST & KAY RICHARDS, the dance action is perfectly "wedded" to the exceptionally fine music of the George Poole Orchestra.

— and —

"FINE AND DANDY"

An easy but highly interesting dance routine by JIM & GINNY BROOKS and sure to delight square dancers as well as expert rounders. The tune is an old favorite, played in toe-tempting rhythm by the Sundowners Band.

#4657 — 45 r.p.m.

● NEW SQUARE DANCE
BUDS

"SQUARE DANCE SWEETHEARTS"

Using the grand music of "Coal Black Mammy," JIMMY MORRIS has adroitly adapted a dance that keeps everyone busy, but not rushed. AL BRUNDAGE does a masterful piece of calling, with the Sundowners Band backing him up on the music.

— and —

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#4481 — with calls

#4181 — instrumental

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A SPECIAL PLEA TO ROUND DANCE COMPOSERS!

If you feel the urge to write a round to some selection from the Windsor BALLROOM Series, please contact us **before** releasing the dance; it will be of mutual benefit to do so.



**9th Annual National
Square Dance Convention
Des Moines, Iowa**

**PRESS
TIME
TID BITS**

"Trail" Dances

For those folks who want to square dance en route to the National Convention in Des Moines on June 9-11, the following "Trail" dances have been set up:

June 3-11th Ann. Hoedowners' Festival

Sr. High School, Prescott, Ariz.

June 4-Red Rock Ramblers, Lyons, Colo.

June 7-Omaha Callers' Assn.

Assembly Hall Civic Audit., Omaha, Nebr.

June 7-Springfield Square Dance Assn.

Springfield, Mo.

June 8-Live Stock Exchange Bldg.,

Omaha, Nebr.

June 8-Northwest Iowa Callers' Assn.

Cobblestone Inn, Storm Lake, Ia.

June 8-Merry Mixers, Eagles' Hall, FOE,

428 E. Broadway, Alton, Ill.

Three "Trail End" dances are announced for Des Moines itself on June 8, one at Merle Hay Plaza another at Park Fair Shopping Center. No location is named for the third. In case of rain, the dances will move inside the Auditorium. Incidentally, all Trail End dances will be in the evening—not in the morning as earlier reported.

Exhibition Groups Named

Quite an imposing line-up of Exhibition Groups has been assembled to entertain dancers each night in the Auditorium Arena from 7 to 8:30 P.M. These include Dena Fresh's Wichita Waltz Assembly; Calico and Boots, Boulder, Colo.; Roselle Dancers, Milwaukee, Wisc.; La Mar Dudes & Dames, clog dancers from La Mar, Colo.; Lucyan Ziemba's Carousels from St. Louis; Jeans and Janes from Greeley, Colo.; Calico Kids and Teens from Chicago; Country Cousins, Yuma, Ariz.; Texas Starlets, led by Buster Brown, San Antonio, Texas; Frank Buchan's Merry Go Rounders from Kansas City; Mid-West Promenaders, Sioux Falls, South Dakota; the Rileys' Aqua Barn Dancers from Seattle, Wash. These groups certainly indicate national representation.

Tentative Program

A *very early* program received on events scheduled for the National Convention is presented herewith, with recognition that changes and additions in this schedule will continue almost right up to Convention time.

All of the following program will take place in the Auditorium.

On Thursday, June 9, in the Arena Room, Programmed Square Dancing from 10-2; Square Dance Workshop, 2-5; Exhibitions, 7-8:30; 8:30-11:30, Programmed Square Dancing, Rounds in Between. In the Corral, 2-5 Programmed Square Dancing, Rounds in Between; 7:30-11:30, Programmed Square Dancing. In the Ranch, 2-5 Challenge Square Dancing; 7:30-11:30 Programmed Square Dancing. In the Iowa Room, Contra and Folk Dance Teaching and Dancing; 7:30-11:30, Continuous Round Dancing.

On Friday, June 10, in the Arena, 10-2, Programmed Square Dancing with Rounds in Between; 2-5, Square Dance Workshop; 7-8:30, Exhibitions; 8:30-11:30, Programmed Square Dancing with Rounds. In the Corral, 10-2, Programmed Square Dancing; 2-5, Programmed Square Dancing with Rounds; 7:30-11:30, Programmed Square Dancing.

In the Ranch, 10-2 Programmed Square Dancing; 2-5, Challenge Square Dancing; 7:30-9:30 Challenge Square Dancing; 9:30-11:30 Programmed Square Dancing. In the Iowa Room, Contra and Folk Dancing; 7:30-11:30 Continuous Round Dancing.

On Saturday, June 11, in the Arena, 10-2, Programmed Square Dancing with Rounds; 2-5 Square Dance Workshops; 7-8:30, Exhibitions; 8:30-11:30 Programmed Square Dancing with Rounds. In the Corral, 10-2, Programmed Square Dancing; 2-5 Programmed Square Dancing with Rounds; 7:30-11:30 Programmed Square Dancing. In the Ranch, 10-2, Programmed Square Dancing; 2-5 Challenge Square Dancing; 7:30-11:30 Programmed Square Dancing. In the Iowa Contra and Folk Dancing; 7:30-11:30 Continuous Round Dancing.

The Consistory will have Round Dance Workshops all three days from 10-5.



AS I SEE IT

bob osgood

May 1960

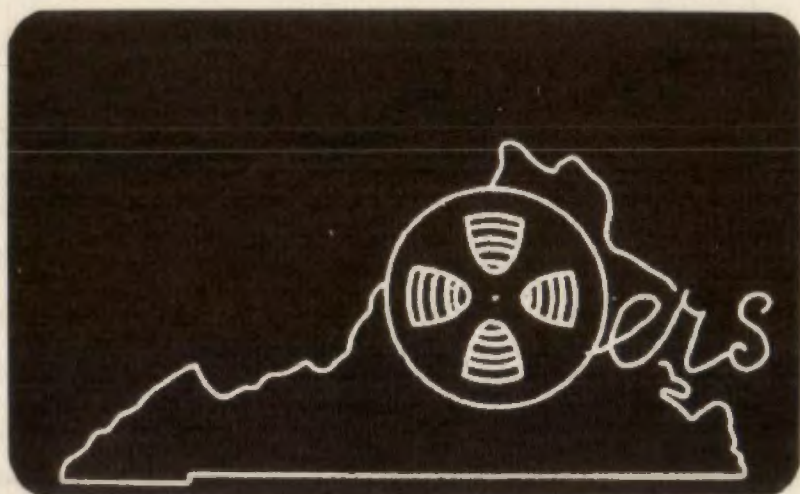
FIVE MONTHS have gone by since we published the list of Square Dance Basics 1-20. In that time we've heard from quite a number of callers and clubs that have decided to experiment with the list and *accept it* for a year.

Letters have brought us excellent suggestions and offered ideas of how the list might be useful under different circumstances. The delight to us is that though use of this experiment is strictly on a voluntary basis more and more leaders are expressing the opinion that this is really a step in the right direction.

The only way to discover whether this "Basic Idea" will work is for you to give it a try. There are certainly no strings attached and perhaps through its use we will eventually accomplish an otherwise almost impossible task of uniform achievement in square dancing.

How clever can you get?

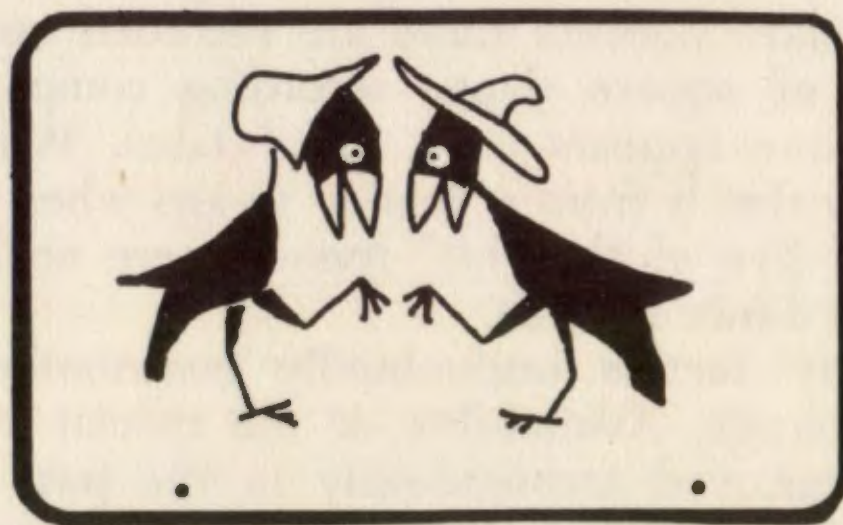
Club BADGES have always held a curious fascination for us. When we visited areas around the country it amazed us no end to see the great amount of originality and ingenuity that goes into some of these little name tags. Most of the time a quick glance at the colorful bit of plastic tells us that *Joe Jones* belongs to the *Docido Club* or that *Mary Smith* is one of the *Gate Swingers*. However, occasionally we'll run into a name plate that stumps us completely. Take the one below for example. Any idea of the club name represented here?



In case you gave up — it's actually very simple. The outline is of the State of Virginia. The round object unwinding tape is a reel. The club: The Virginia Reelers. Here's another. See if you can figure it out.



That's right. "Square 'Em (M) Up." It's a bit like reading a cattle brand but it's perfectly obvious once you get the hang of it. Here's another that gives us a chuckle. These folks are known as The Square Crows.



We had an occasion just the other night to visit the heart of "Badgeland," the operation of Bill and Louise Marron in San Pedro, California. These two remarkable people have transformed a simple hobby into a full-time business for sixteen enthusiastic workers who turn out more than 10,000 square dance badges every month. Bins that line the walls of the main workroom hold more than four hundred original designs for square dance clubs all over the

world. These are in addition to the many standard designs available to all.

Just sorting through the bins was like taking a quick trip to clubs in every State and many countries overseas. One pair of badges was especially appealing — one badge for the man and one for the lady of a square dance club in Korea. (The name we find a little difficult to read.)



Because they are so colorful we prepared a spread of some of the more unusual samples. You'll find them on pages 16 and 17

On the Subject of Rounds

WHEN YOU TAKE a look at the current round dance popularity poll (page 62 of this issue) you'll notice that of the top four rounds for square dancers three are recorded on the labels of square dance recording companies. Only one appears on a "pop" label. What a far cry this is from a year or so ago when four out of five of the "hit" rounds were on non-square dance records.

Many factors undoubtedly contributed to this change. Availability of the special labels has improved tremendously in the past two years making this one of the prime reasons. The desire to have records recorded to fit the dance is another. Awkward introductions, special tags and irregular arrangements long stood as a stumbling block to the round dance composers. Today some of the music recorded especially for round dancing is every bit as well arranged and professionally presented as the material you might expect on the top popular recordings. For all this the square dance recording companies have just reason to be proud.

On the subject of rounds — particularly the rounds for square dancers—the question comes up again and again, "How many rounds-of-the-month should there be?" Some folks feel that a round every month is an absolute necessity. Others claim that one every other month, or a total of six per year, would be a great deal more successful. Then there are the happy in-betweeners who feel that nine would be the best solution. In this latter instance there might be a couple of months in the summer and again one during the Christmas Holidays when no new rounds would be selected.

Several of us were talking about all of this the other day and out of a couple of hours of friendly yaking came these thoughts. (1) What all callers hope for are dances (rounds) that encourage as nearly 100% participation as possible.

(2) Continual new rounds, even on an every-other-month basis, require constant teaching and more regular attendance than many dancers can manage with the result that a 50 to 75% participation is as much as can often be expected.

(3) In the field of singing calls in square dancing there are the Old Standards that were taught to beginners during the class sessions. These same dances continued to appear on square dance programs even after folks had become proficient dancers. This list included such calls as Alabama Jubilee, Old Fashioned Girl, You Call Everybody Darling and a host of others. Familiarity with these well-written dances seemed to make them everlastingly popular.

(4) Why couldn't the same thing happen with the rounds? If a number of two-steps and waltzes were chosen because of their lasting popularity, their excellence of construction and because of the variety of fundamental material they utilized, perhaps all callers would introduce these to new dancers as they were getting their basic square dance foundation. Certainly a caller would be more apt to teach standard dances that followed a definite progression of material rather than trying to select adequate rounds from among the current crop of favorites. Among the other advantages would be the fact that there would be a certain nucleus of dances *everyone* would know and when played at a dance you could count on nearly complete participation. If such a plan were to

work and half of the dances used at a club dance or roundup or convention were chosen from this list you could be sure that very few dancers would be sitting out.

Of course, this is all just theory. First of all the glaring problems would have to be smoothed out. Callers and teachers would have to see an advantage to such a scheme and record companies would have to be encouraged to produce good up-to-date recordings of the selected rounds. And that, of course, brings up the big question. From all of the rounds you've ever done, which ones seem to fit best into the permanent category of basic square dancers' round dances?

Our small group of callers who had been tossing around these ideas came up with some suggestions. Perhaps from these would come 10 two-steps and 10 rounds that might make "*The List*." Look them over. You may have some to add. **Two-Steps:** Gadabout, Champagne Time, Love Me, Bye Bye Blues, Coconut Grove, Hot Lips, Happy Polka, Wrangler's Two-Step, Left Footed One-Step, Calico Melody, Tennessee Two-Step, Third Man Theme, Cotton-Eyed Joe, Black and White Rag, Joy Ride, Salty Dog Rag, Getting to Know You, Side-By-Side. **Waltzes:** Tammy, Waltz Caress, Blue Pacific Waltz, Waltz Together, Waltz of the Bells, Star Waltz, Lovers' Waltz, Mannita Waltz, Tennessee Waltz (Maxhimer), Candlelight Waltz, Melody Waltz, Beautiful Ohio, Matinee Waltz, Waltz Delight.

Among the Record Companies

IN CALLER CIRCLES there has long raged the battle of "strong melody" vs. "accompaniment only" on singing call instrumentals. Joe Lewis, an early advocate of the accompaniment school of thinking, produced some excellent, though controversial, sides on the Intro and J Bar L labels. Either a caller could handle the melody against the chording of the recorded accompaniment or he just didn't use these particular records. Ed Gilmore on his Balance label also hewed closely to the non-melody line and callers have been strongly divided in their acceptance of these particular releases. MacGregor, Windsor, and other companies, have occasionally experimented in the field by producing releases that would vary the amount of melody used. In seven times through a particular dance, for example, they might "pull"

the melody on two of the choruses leaving the caller only the barest hint of the tune while the accompanying chords predominated.

Trying to decide just what the majority of callers want on their instrumentals has been no easy task for the record companies and it is hoped that an experiment now under way will bring in the answer. On their latest singing calls, "Gazebo" and "'Deed I Do," Sets in Order has issued a pair of rather unique records. On one disc for example the tune "Gazebo" is reproduced twice. On one side the melody has been included. On the reverse side of the record the same tune is played with accompaniment only — no melody. The same is the case with the "'Deed I Do" record. One side has the instrumental lead and the flip is without the instrumental lead.

In each of the two records is a postage-paid card inviting the user to "vote" on his preference, "with melody" or "without melody." The outcome of this poll will certainly govern future S.I.O. releases. Possibly it may have some bearing on future releases of the other square dance recording companies. Naturally it isn't practical to release each new tune twice as done in this instance, but if enough callers will mail in their preference cards the experiment will certainly be considered a success.

This 'n That

VOX SALTADOR (The Voice of the Dancer) which we ran in the March issue brought in such an assortment of mail that we've decided to take another crack at public opinion (see Page 13). It always pleases us to get good constructive letters on any phase of the square dance picture which can be added to this picture. Naturally not all of the opinions expressed reflect our particular thinking on different matters but we do enjoy airing different points-of-view . . .

Parting Shot

BOB (he's our Square Dance Editor) and Nita Page's daughter, age four, is a great square dance enthusiast and an ardent booster for her daddy. However recently her interests have been diverted a bit and she's busily occupied in learning her alphabet. The Pages overheard her the other day as she was practicing: "ABCDEFGHIJKaLleMaNde left OPQRSTUVWXYZ."

LADIES on the SQUARE

FIGURE FLATTERY



By Natalie King, Eureka, Calif.

IT MAY WELL BE that the bouffant skirts worn for square dancing are the most difficult of styles to wear. Still, the various rules that apply to figure flattery can be applied in the case of square dance costuming, just the same.

If you are less than slim avoid the horizontal line. The last thing you wish to do is draw your beholder's eye across the width of you! This means no contrast trimming around the flounces of your skirts, no endless expanse of contrasting colored belt chopping you in two and definitely — no cummerbunds. If you can avoid too full gathers at the waist, so much the better. A skirt top cut in gores or with some of the fullness removed by darts before gathering will be kinder to you. If your heart is set on flounces, two rather long ones instead of three shorter widths is better.

Keep Stripes Thin

Since your aim is to draw the eye upward, make full use of vertical and diagonal lines. A "V" neck is perfect as is zig-zag treatment in trimming. Striped fabric is an excellent choice as long as the stripes are not too wide, tempting the eye to count how many of them it takes to cross your back!

Try to strike a happy medium in printed fabrics. Pale, spotty designs are messy-looking for you while an overbold "drapery print" makes there appear to be more of you.

Dark colors are minimizing and allow you to put emphasis thru trims where you wish and gracefully ignore the rest. Avoid too sharp a contrast in your two piece outfits; it saws your figure in half. A high-rise waistline or one that copies the empire waist, suspenders that gradually become wider as they reach your shoulders, all contribute to the up-and-down look.

To create a waistline where none exists, keep

your skirt smooth fitting from the waist. Add your flounce, reasonably full, right at the hip line. This is bound to give you a semblance of waist if you belt it with a narrow belt of the same fabric. If you must have trim around your skirt bottom, try running it in graceful curves.

Advice to the Slim

If you are very petite and slim as a reed you need everything scaled down lest you appear to wallow in yards of fabric. Be as frilly and feminine as you wish, but keep everything in proportion. The smallest middle in the world looks bulky with too much yardage gathered around it. Wearing your skirts a bit on the short side gives you a trim air. Avoid too heavy prints or big, bold checks. The designer had you in mind when he created those dainty florals and pin-dots. Treat yourself to pinafore ruffles or wide sashes that pick out a color in your dress.

As a very tall, very slender gal you may feel like a clothes pole in a welter of material. Your trick is to draw the eye from side to side as much as is possible. Get yourself a lot of petticoats and wear them! Choose heavy-weight fabrics for your dresses, even in cottons, as they give the illusion of bulk. Adopt wide belts of every kind in sharply contrasting colors. Let yourself go with rows and rows of bold braid running round the skirt bottom. The three or even four tiered skirt is for you — with braid on every tier. Be brave with your colors. You are the one who can wear the red skirt with the black blouse, the brilliant plaids with the stripes running crossways.

Every time you plan a dress, experiment with color and style until you find the combination that's right for *your* figure.

THE SQUARE DANCER SPEAKS UP



ON THE SENSE OF RHYTHM

By Clarence Metcalf, Sharon, Mass.

I HAVE LONG SUSPECTED that one of the reasons for the conflict between those who call themselves "just square dancers" and those who feel that rounds belong in the popular dance picture is traceable to the matter of time sense. Many of the folks who enjoy square dancing have come from the ranks of those who never learned any kind of dancing. And the comment I've heard most frequently from these people is, "I could never learn 'regular' dancing because I have no sense of rhythm — but THIS is fun!"

And because, even without perfect timing, square dancing IS fun, thousands of people step out to the directions of square-dance callers and shout, happily, "Look, ma! I'm dancing!"

We should not scorn the folks who claim they have no sense of rhythm, and we should certainly not let their mistaken belief about a lack of this sense drive them out of square dancing, because it is probable that only a very few are seriously lacking in ability to keep in time with the music. Man is, by nature, a rhythmic being. His fundamental, unconscious life processes — breathing, walking, the beating of the heart — are all rhythmic and he can break this rhythm only by making the definite effort to defeat nature. So, given the opportunity and the right kind of teaching, man is bound to express rhythm in square dancing.

If callers would analyze every figure and combination of figures in the light of the body movements, the flow of action, the number and placement of the steps and the time necessary to execute the figures comfortably and gracefully, and if they would refuse to teach non-danceable material (no matter how famous the caller whose name is tied to it), most of the people who think they have no sense of rhythm would discover that they CAN dance. Then we'd build a host of square DANCERS instead of merely producing "squarers."

At the risk of sounding like a die-hard Yankee, I'd like to recommend that every beginners' class include traditional contras — not because they are traditional, but because they are dances that depend on rhythm to such a degree that they get even our "no-rhythm" friends dancing in spite of themselves. And when they once discover the fun of DANCING (as opposed to just walking thru a pattern of steps), they'll move easily thru squares, rounds, folk dancing — and will enjoy them all.

ON CLUB SPIRIT

By Gus Gronlund, Bellevue, Wash. in Footnotes Magazine, January, 1960

SINCE PIONEER DAYS square dancing has evolved to the point of the modern "club" replete with callers, officers, a good dance hall and much better music. The only thing that has not changed much is the people — they still come to square dance for the same reason our forefathers did — *to have fun and relaxation*. Now, what makes a club? Good calling? Good dance hall? Good officers? Active members? Good organization? Partly, yes; for who can say that each and every one of the above are not vitally important to any organization. However, we have overlooked something and that is

club spirit and people. Without club spirit and people none of the "so important" items mentioned above is worth two cents.

Why do some clubs grow, prosper, then seem to wither on the vine and then fade into obscurity? Most likely the "spirit" left, or disappeared, after which the people soon followed. Let us never forget then, that *we make our own fun*, yes, *our own club spirit*, nobody makes it for us. Let us remember that all the faces we see in our own club joined for the same reason we did, to have fun, to enjoy square dancing with other people and friends. If we strive to keep these things foremost in importance, and to take a real, genuine interest in our club, in the people, to elect officers who sincerely believe this and are willing to prove it thru giving their own time and work and ideas, then only will our club continue on the high level of fun and activity that all its members desire.

We should remember, too, that fun doesn't just happen, it is manufactured by the people who are having it, by YOU. When this understanding and mutual enjoyment occurs, then you will have a truly strong club.

The same applies to an area council and to the state federation, and who is to say what such an organization could accomplish in the interests of square dancing. *Elect* your club officers, *elect* your area council officers.

You will find that with a surprisingly small effort your interest in square dancing, in your club, in the people, will result in genuine 100% gold-filled spirit. It is a very small price, indeed, to pay for a strong club, for a strong area council, for a strong state federation and for more fun than you ever thought possible.

Each club has something they can share with others. This is the reasoning back of a Federation of Square Dance Clubs. By so sharing with each other we can do together what we cannot do alone. Let your wishes be known to your club, to your area council and to your state federation. By doing so, we will keep this hobby of ours rolling in high gear for years to come.

ON WHAT'S THE MATTER WITH SQUARE DANCERS?

By Mrs. Park Anderson, Chicago, Ill.

THERE HAS BEEN MUCH DISCUSSION in recent years about what's wrong with square dancing. Many constructive criticisms have been presented. There is too much confused talk about "level" of dancing. There is too much demand for novelty for its own sake, resulting in too many dances that are not dances at all. All of this, and more, is true. But what does it mean?

Isn't it obviously a reflection of the dancers? I feel that mostly the callers are trying to please the dancers, at least that vocal segment of any group which makes its wants known.

What does all this prove? It seems to me that it indicates something very wrong with the square dancers themselves. Looking at the group as a whole, admittedly they are a gregarious lot, full of fun and frolic, and searching diligently for happiness. They keep telling each other that square dancing is FUN. That square dancers are the NICEST people. And it is. They are. But each has a different definition of fun. One thinks fun means dancing faster and faster. Another wants something new each night. Still another wants his club to be the biggest and best known in the area. Another yearns for a famous caller.

There you have it. Too many square dancers are frustrated or repressed or both and are using square dancing as an outlet for their aggressions. They are without doubt the minority but so vocal that they manage to keep the rest of us in turmoil and on the defensive.

If enough people ever stop to take a long look at the problem from this point of view it will automatically put a stop to many of the present problems. Those who keep coming with "new material," the undiscerning callers who try to cater to the malcontents

at the expense of the whole activity, the "friendly square dancers" who are impatient with the less agile, all will be seen in their true perspective.

When we realize that personality problems are at the root of many of our bigger problems, perhaps some ingenious souls will devise a method of diverting this misspent energy to more constructive use for square dancing. Status seekers are a necessary part of life. They push the rest of us to greater achievement. But please, not so fast!

ON LADIES IN THE SQUARE

By Eddie Miller, Milwaukee, Wisconsin

IT SEEMS to me that many callers and square dance publications and numerous women spend a great deal of time criticizing the men for handling the ladies too roughly. I admit — some of us are guilty as charged.

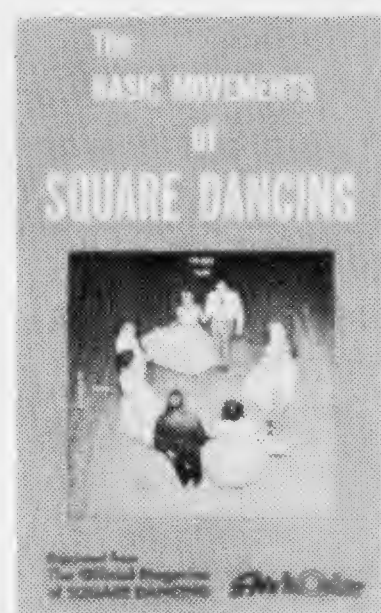
And now, girls — and square dance publications — and callers, it's time for you to face a few facts. Like these. Many ladies are "stiff" while others are quite "limp" and either extreme makes it very difficult for the man. Then there are the talking-giggling ladies who do not listen to the caller and those ladies who plant themselves like an oak tree and dare the men to move them. Still other ladies draw away from their partners as if fearful of getting their ruffles mussed and some want to interpret square dancing in something of a minuet style. There are also those ladies who are just plain lazy and refuse to move fast enough to keep up with the other dancers.

In these cases, lest the square be continually and hopelessly stopped, it is necessary for the men to handle such ladies somewhat firmly, point them in the right direction and otherwise assist in a reasonable attempt to keep the square moving. This masculine initiative and firmness may seem rough to the ladies but this so-called roughness is not usually employed with these ladies' sisters of average dancing skill, with normal mental reflexes and average physical agility.

Therefore, ladies, before criticizing your partner for being "rough," first take a long, seaching look at *yourselves* to determine your *own* classification and responsibilities. After all, half the square dancers are females and they must do their part, too, and not always be so quick to blame the men.

It may not be gallant to point out these ladies' faults, but that does not alter the truth thereof.

AID TO TEACHING — AND LEARNING



THE PRELIMINARY MOVEMENTS of Square Dancing (S.I.O. November, 1959), the 20 Basics (S.I.O. December, 1959) and Basics 21-30 (S.I.O. February, 1960) are now *all* available in one special 24-page booklet titled, "The Basic Movements of Square Dancing." Copies of this reprint are only 15 cents each or 10 cents each in lots of one hundred or more. This pocket-sized collection of definitions makes an ideal "give-away" for the new dancer.

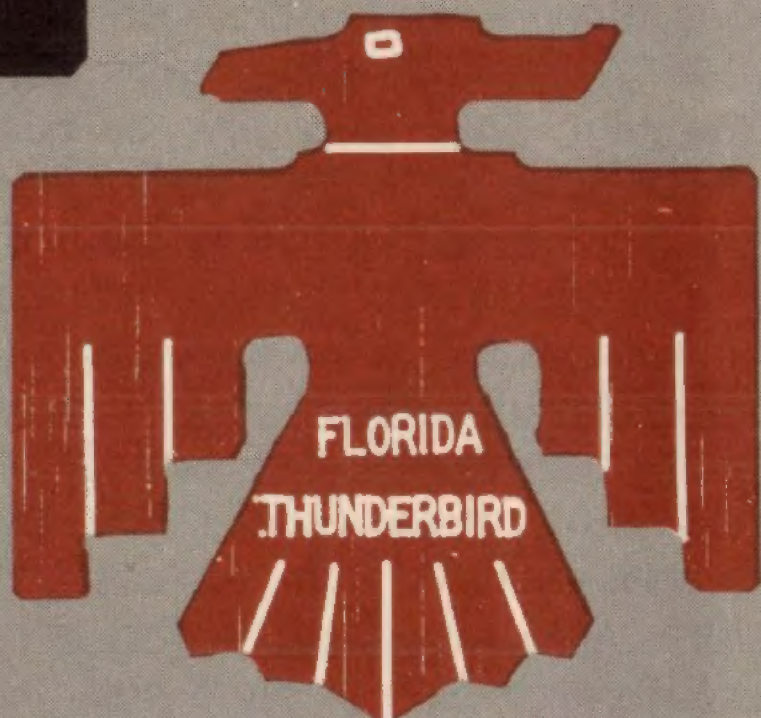
A very useful "Basic Check List" containing all of the movements in Basics 1-20 is available for callers in lots of 12 for 25 cents. An instruction sheet is included with each packet. These check lists serve as a continuous record for the caller-teacher and prove to be a great help in programming classes and arranging lesson plans.

Use the Order Blank on page 65 or send your request directly to Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California.



ROUND ROBINS

SANTA ROSA

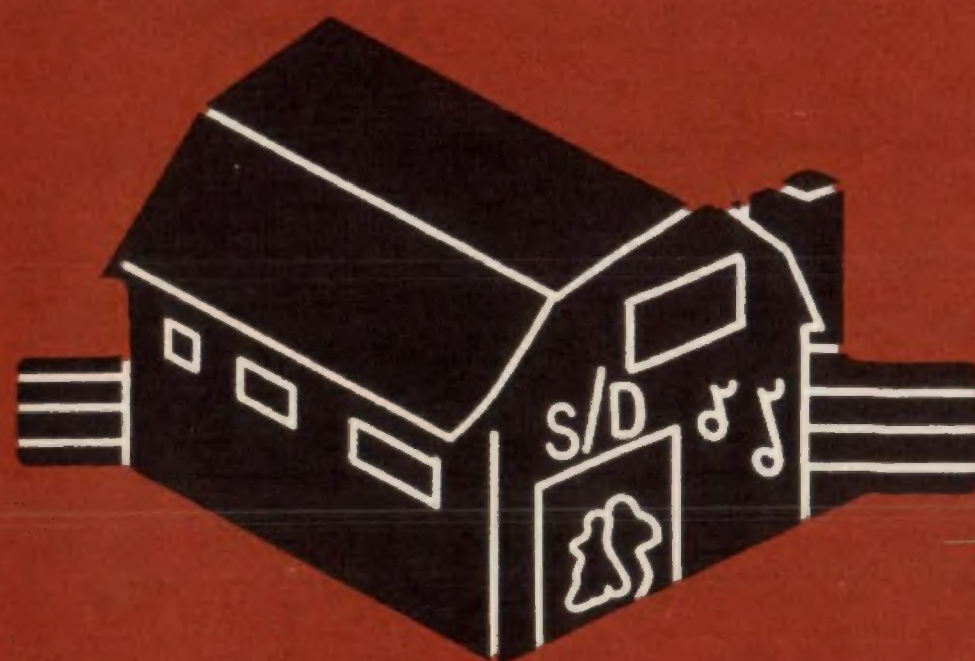
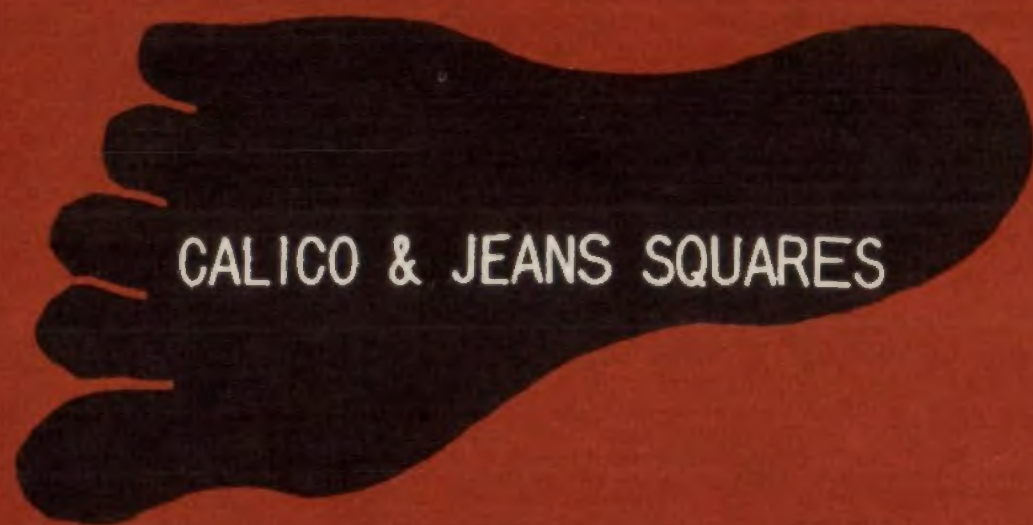
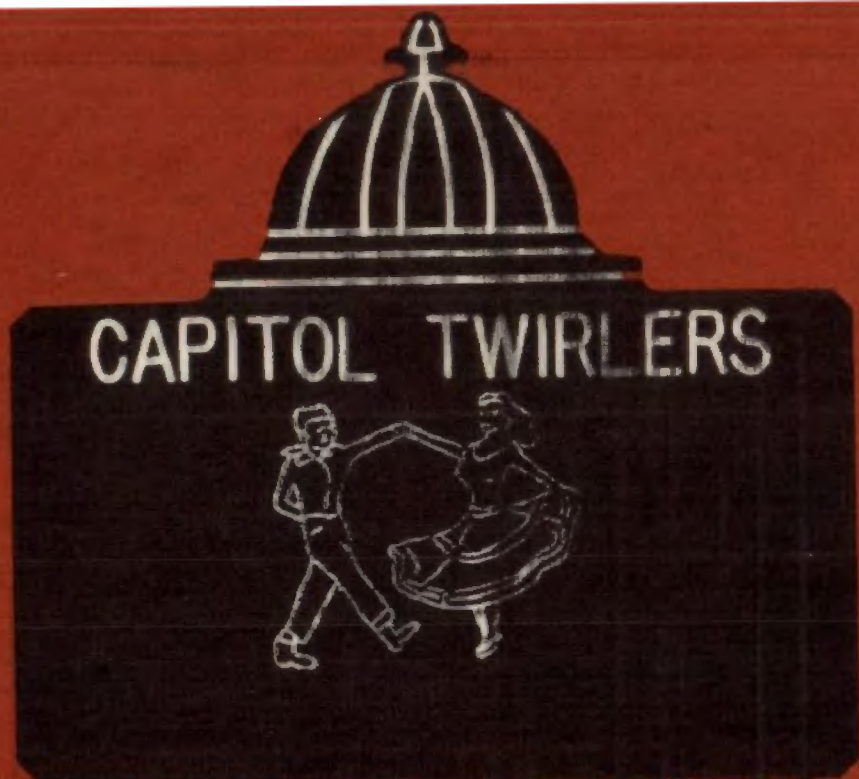


SQUARE
NOTES

HOUSTON

HOOSIER
PROMENADERS





- More than just name tags, these Badges give you a pictorial glimpse of square dancing in many areas.
- Most dancers wearing these bits of identification would be quickly identified. Other club names might be more difficult to guess.
- For instance, two in the upper left section not labeled by names are, of course, the Boots and Bells and the Little Stinkers.
- In the lower left the map of the United States is the symbol of the Heart of America Square Dance Association. The small badge shows its wearer to be a member of the Flying Heels in Northern California.
- Above is shown one of the many capitol buildings depicted in badge form. This one is of Sacramento, California. The barn belongs to the Friendly Squares, the snow capped mountains are from Japan — and the foot is Blackfoot, Idaho, naturally.

Badges courtesy of Blue Engravers

TAGGING THE DANCERS

STYLE SERIES: **VISUALIZING A DANCE**

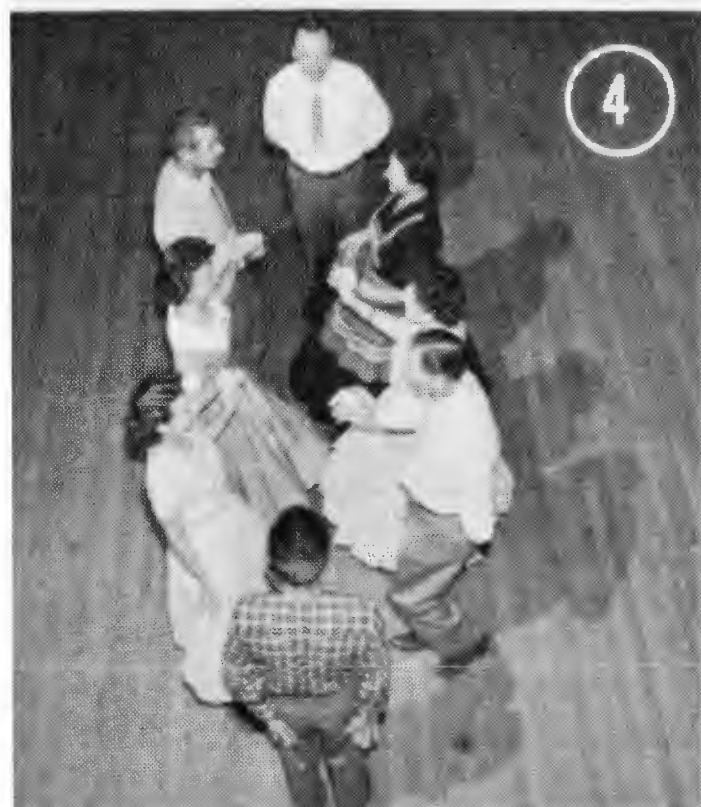
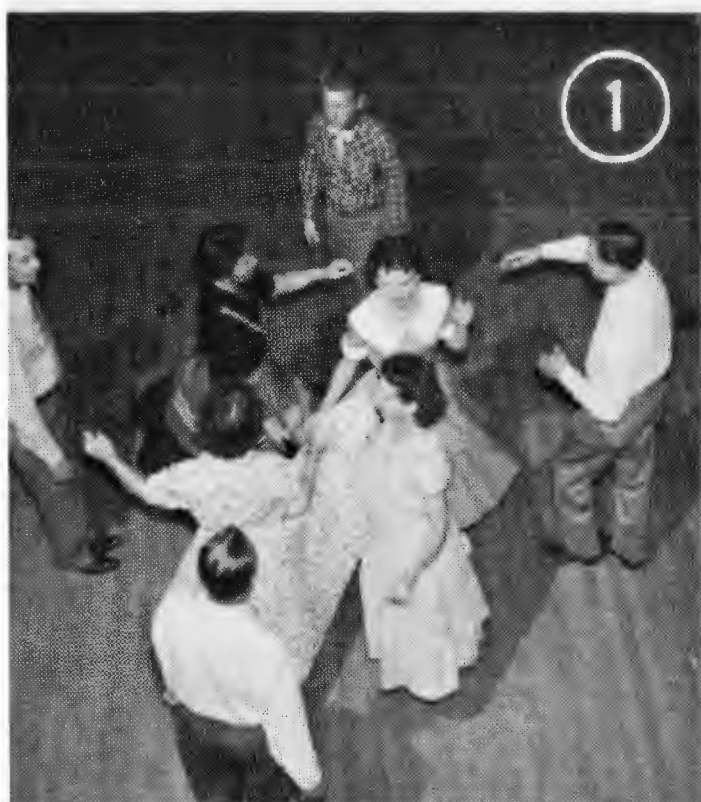
OCCASIONALLY a certain type of dance discourages written description although it is basically not too difficult to dance. Evidently such a figure is Busy Ends written by Ralph Kinnane of Birmingham, Alabama. Printed earlier in Sets in Order it has been the subject of a number of inquiries as to just how it is supposed to be done. Rather than struggling with words and because this particular figure seemed destined for continual usage we called in the magic of Joe Fadler and his camera to record the various movements. The numbers in the dance description at the right refer to the pictures in the sequence that starts below.

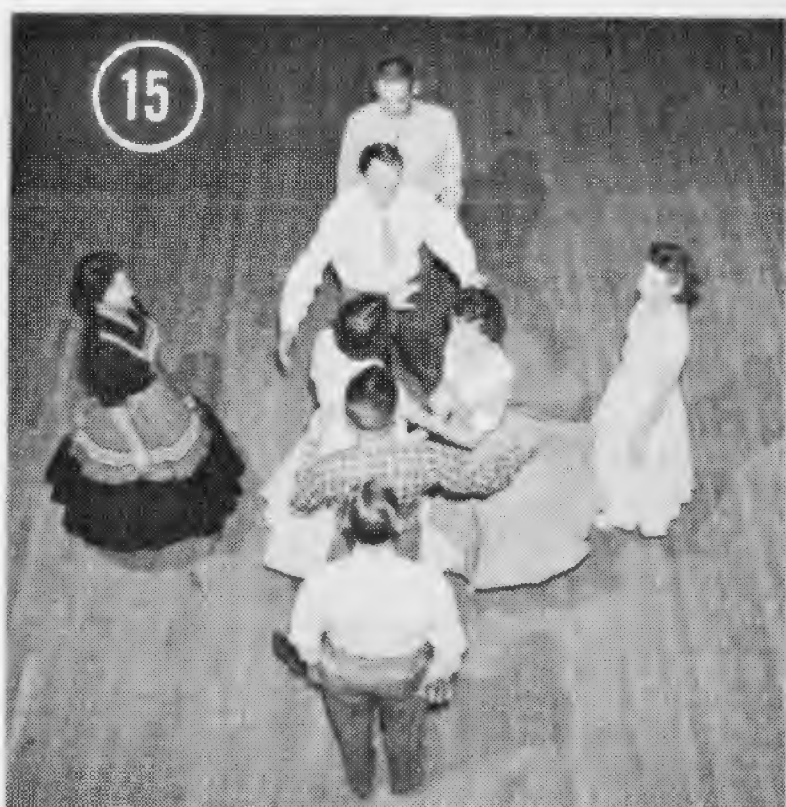
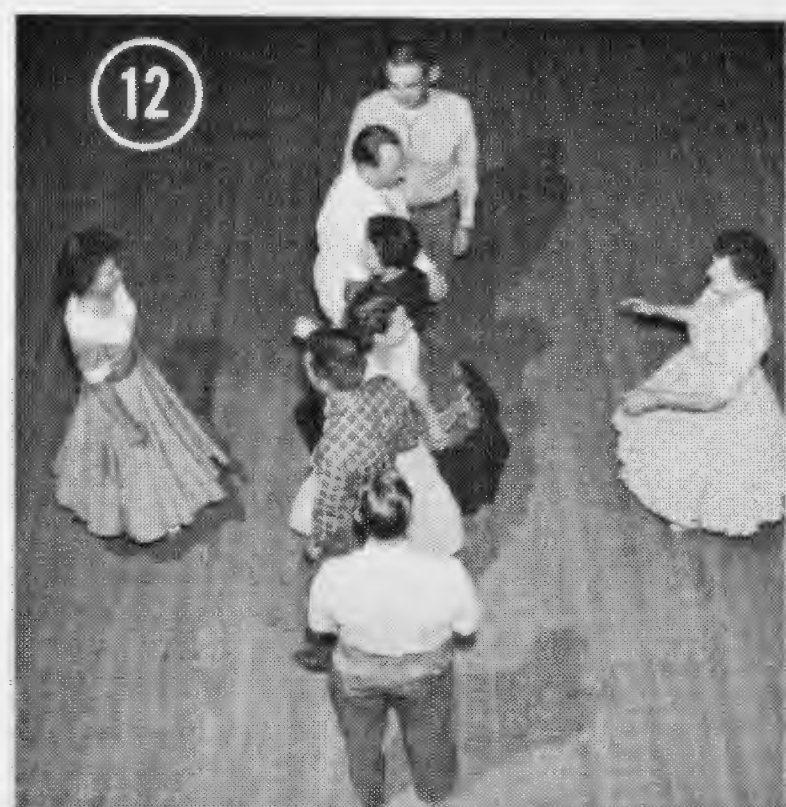
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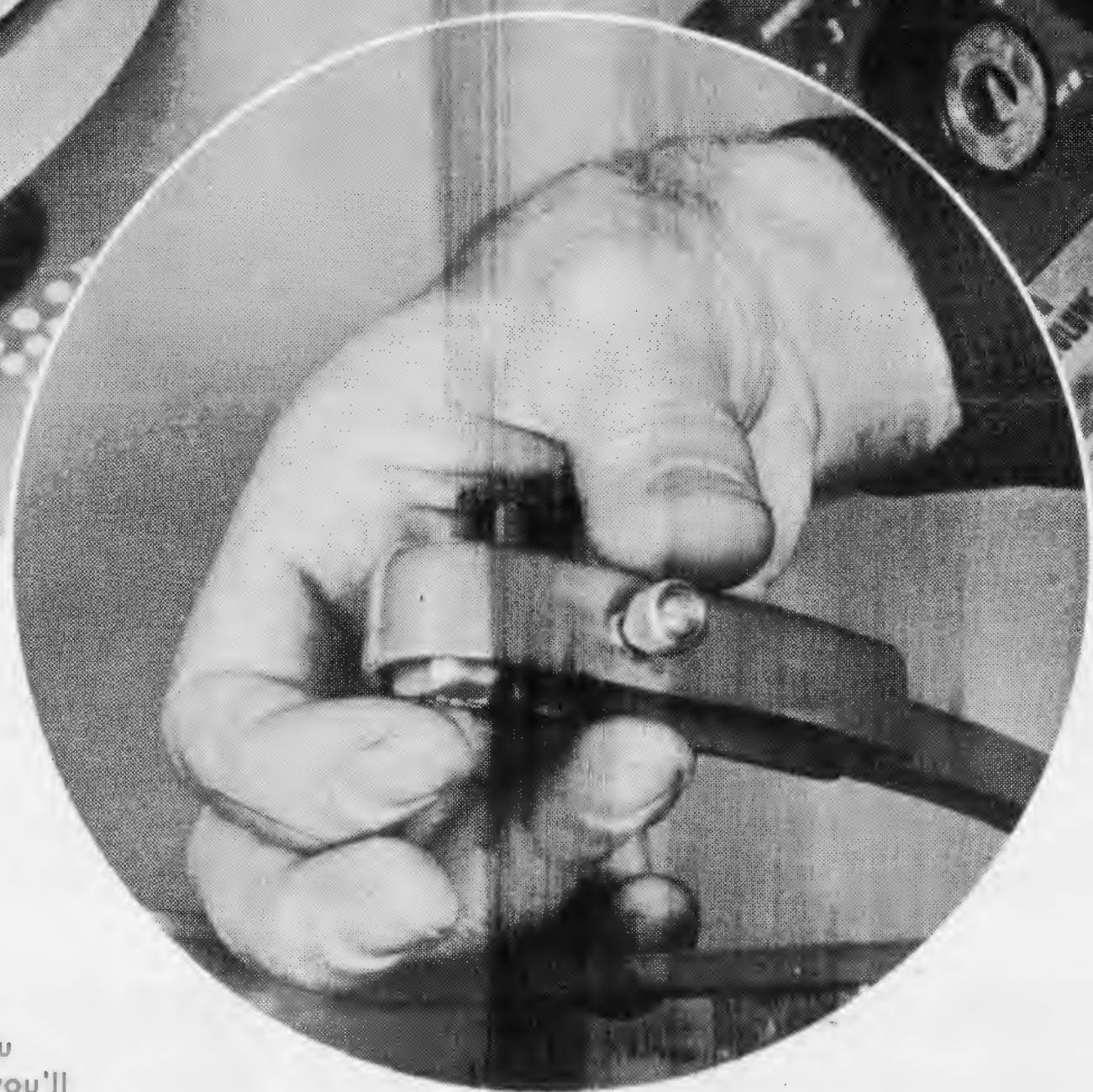


BUSY ENDS

- Four ladies chain, that's what you do (1)
- While one and three go right and left thru (2)
- Head ladies chain three-quarters around
- Side gents turn 'em with an arm around (3)
- Forward six and back like that (4)
- Just the ends box the gnat (5)
- Face the middle, go right and left thru (6)
- Same ladies chain across from you (7)
- Turn this girl and pass thru, circle three (8)
- Go twice around, you're doing fine
- Head gents break and make a line (9)
- Go forward six and back like that
- Just the ends box the gnat (10)
- Face the middle, go right and left thru (11)
- Same ladies chain across from you
- Turn this girl and pass thru, circle three (12)
- Go twice around, you're doing fine
- Head gents break and make a line (13)
- Forward six and back like that
- Just the ends box the gnat (14)
- Face the middle, go right and left thru
- Same ladies chain across from you (15)
- Turn this girl and pass thru, circle three (16)
- Go twice around, you're doing fine (17)
- Head gents break and make a line
- Allemande left . . . (18)

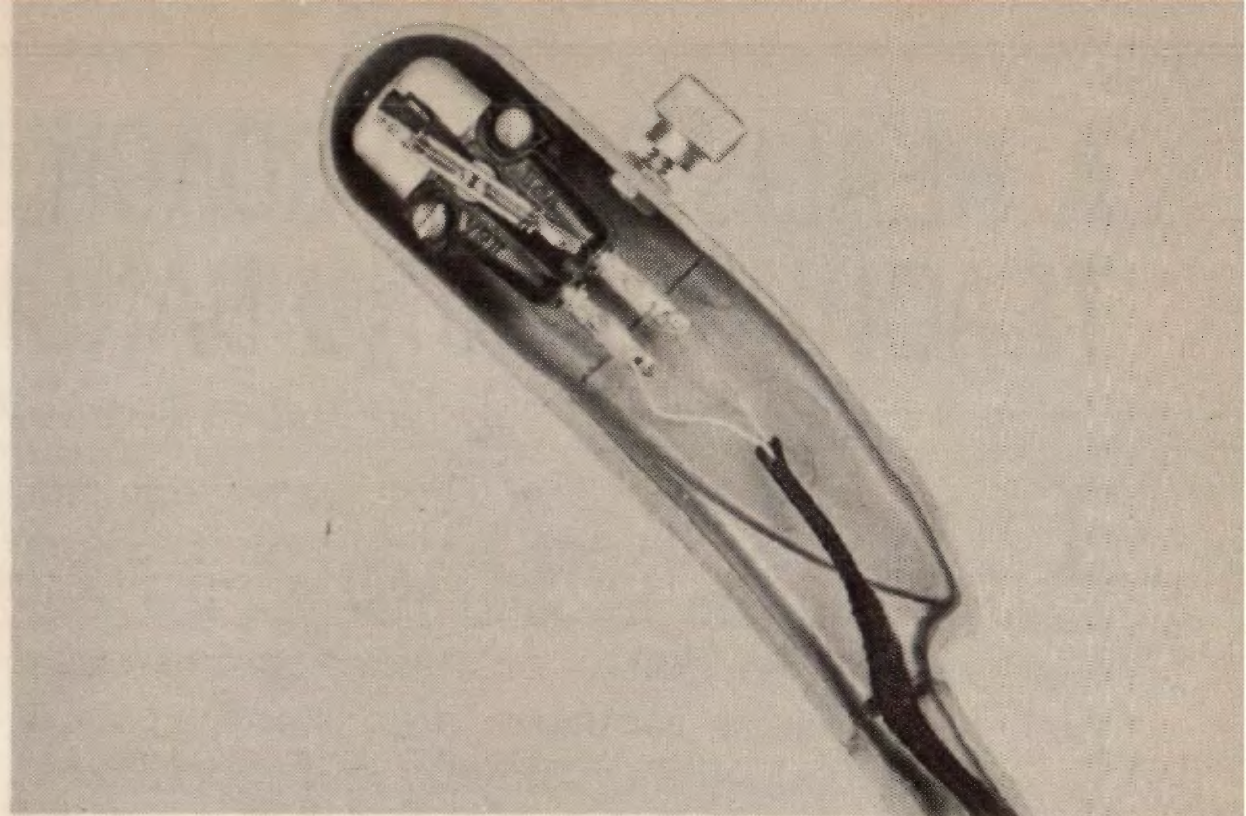






Testing. Is the P.A. warmed up? The old habit of rubbing the fingers across the needle (in circle) may make a sound that you can hear. However, there's a good chance you'll move the delicate needle off center or bend it. It's just as simple and much safer to place the tone arm on your record with volume down. You'll get your answer quickly enough and possibly save the needle.

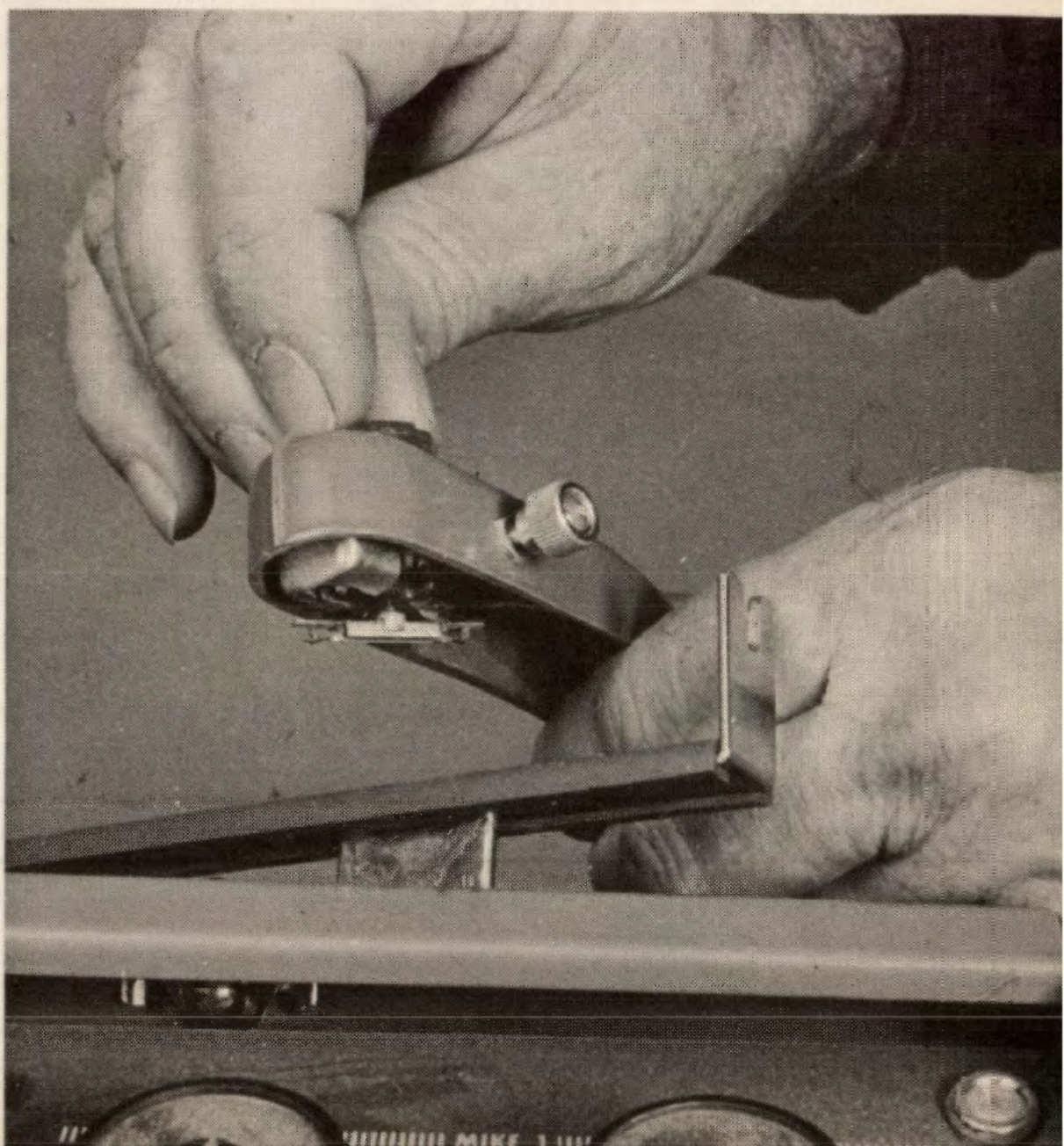
NEEDLE CARE



A bent needle or one that is not properly seated (as illustrated here) can be the cause of difficulty. Proper care in straightening or reseating is important to the life of this delicate part of your public address system.

HOW MANY WAYS must there be to change a General Electric-type needle from 45 (33) L.P. to STD (Standard). Unfortunately not all of the ways are correct and the result is often disastrous. Inasmuch as the G.E. cartridge is one of the most common to be used in a great number of leading public address systems today, we've asked our photographer to help us point out a few of the do's and don'ts in handling this crucial part of a callers' equipment.

In a hurry to change from LP to Standard? Be careful. Depressing the needle while it is on the rest bar may bend it (left). To be safe, lift the arm when making the change-over (right).



A REALISTIC APPROACH TO TEACHING ROUND DANCING TO SQUARE DANCERS

By Valeta Rice — Pebble Beach, Calif.

TO ME it would seem that round dancing and square dancing are part of the same basic activity but we must face the fact that the teaching of these two parts requires completely different methods. For many years I have been analyzing, studying and experimenting with the round dance program we conduct and particularly for the last four years and especially for the last two years I have been managing to get some of the thoughts which come to me down on paper.

When we are asked to choose dances which might attain popularity we try for some that we think will last at least a year. I have been fortunate in selecting about 75% of the dances that have lasted thru the years — dances like Gadabout, Black and White Rag, Coconut Grove, etc., that square dancers like.

Sometimes I go against a lot of teachers' theories and selections, but somehow the music speaks to me, plus the choreography, plus the body mechanics and if you go against all three, in spite of the knowledge the dance's creator may have, the dancer simply will not accept it. It's against human nature.

This does not mean that a dance must be easy and so simple that any novice can do it, but it must follow some very definite basic rules. One of these is a right foot lead forward for a right face turn. Dancers just want to do it that way as their bodies lead them that way. Another example is using a pivot step to go half way around. Dancers balk and don't know why. The answer is a simple one; it is more natural to make a full turning pivot.

Then we have dances which for no rhyme or reason become a rage, probably because at the particular time they are introduced, the movement is ready for a real challenge in rhythm. Yes, Tonight, Josephine, was one we knew would flash across the square and round dance skies like a meteor and burn up as quickly.

Editor's Note: Valeta and Paul Rice as a calling and teaching team have been active in the Carmel Valley region of Northern California for quite a number of years. This article is another "view" on today's round dancing picture.

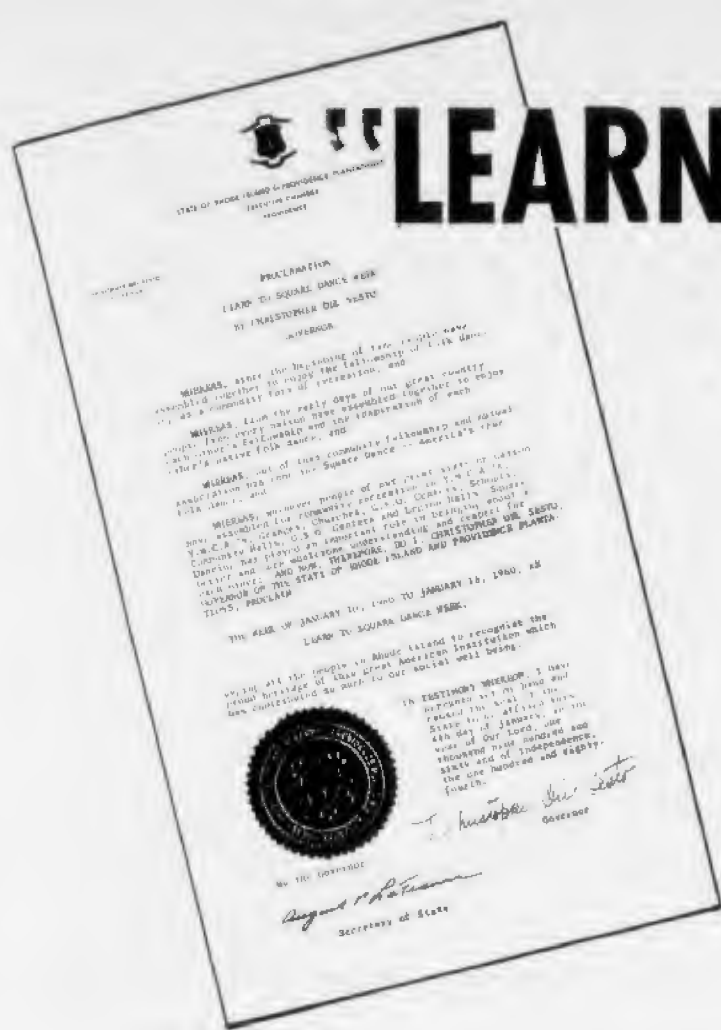
But it was fun to do, like Salty Dog Rag, which I wouldn't teach at first and then wore out three records later with the demand, and got to like it myself.

Sometimes we get away from the basic feel of the round dance picture with our square dancers and give them Rounds of the Month that are impossible for them to do without cues as they dance only once a week and then for recreation. At this point we no longer fight this problem in our area but cue the dances for the square dancers and teach them the Round of the Month when it disagrees with the rules mentioned above, only if they insist on it. However, eventually from this step of selecting the Round of the Month which is a great improvement over the confusion of a few years ago, we hope to see the round dance picture improve to where we may be selecting a half dozen rounds at the first of the year and another at the halfway mark. Then the square dancers will really have a chance to learn what the round dance program is all about.

We have been told the national average for a square dancer's experience is just *one year*. We have dances in our Round of the Month program which require two or more years of training — foot training, rhythm training and basic knowledge of what a two-step is and how many ways it can be done. These things just are not learned overnight.

In other areas the situation may be different but I don't think so because we have talked with leading callers and round dance teachers from many places and they *all* complain about the round dance situation. If there weren't something basically out-of-step it doesn't seem that there would be so much arguing about it.

The analysis which I have done has been approached from the caller's viewpoint as, of course, we do some calling, too, but we feel that to keep square dancers with us in the round dance picture, the square dance caller must accept and be willing to shoulder his share of the teaching responsibility — especially in the matter of selection to suit the group or occasion. This should be a help to everybody.



"LEARN TO SQUARE DANCE WEEK" IN RHODE ISLAND

By Al Warner, Jamestown, R.I.

IN THE SPRING of 1959 the Narragansett Callers' Assn. embarked on a campaign to advertise square dancing to the general public. A committee of five couples was appointed to study fund raising plans and the type of advertising to follow.

Consequently, on November 11, 1959, a statewide "Square-o-rama" of 7 square dances and 1 round dance was held. An M.C. was stationed at each hall and six teams of roving callers went from hall to hall, to call for the dancers. Three portable T.V. sets and 20 electrical appliances were given as door prizes.

Funds realized from this opening gambit, along with donations from some of the clubs, were used to advertise square dancing during the week of January 10, 1960. This week was designated as "Learn to Square Dance Week" and was so proclaimed by Governor Christopher Del Sesto of Rhode Island.

Advertising for the week consisted of 10 spot announcements on Rhode Island's four leading radio stations, giving 70% plus radio coverage; and 10 spots on a T.V. station. These spots had a musical background of, "Sweet Georgia Brown" and the television showed a film of local dancers. Listeners and viewers were asked to call for more information on square dancing. A letter thanking them for their interest and inviting them to their first lesson free of charge was sent along with a list of all callers and classes and a pamphlet describing local square dancing.

The Governor's Proclamation was inserted in the Providence Sunday Journal of January 10. The Journal gave a very good write-up and pictures in the same edition. On Thursday night there was an appreciation dance for those who had worked so hard on the campaign.

An NBC T.V. affiliate station asked to have square dancing on one of their scheduled programs and response to this, a first for the station, resulted in a weekly square dance teaching show on the same station. CBS T.V. affiliate followed thru with a similar request and one of the teen-age callers was asked to call on a Rock 'n' Roll show with Dick Clark.

After months of planning, the results of this "Learn to Square Dance" campaign are beginning to be felt, both in more publicity for square dancing and more square dancers.

WHAT THEY ARE WEARING



Pauline Stapp, Sacramento, Calif.

Pauline's dress is of dark green cotton with a rose-colored print pattern. It has a round neck and the inset in the yoke is rose, picking up the color of the print. Three rows of black ric rac circle the neckline between the trimming and the edge. One row of black ric rac circles the bottom of the full 8-gored skirt. The cording at Pauline's waist eliminates the necessity of a belt and gives a finished look. She designed and made this dress.



THE BANJO, AND OLD JOE CLARK

By Terry Golden, Colorado Springs, Colorado

FIND ONE ARTICLE on the history of the banjo, read it, and go no further. You'll feel the warm gratifying glow of authoritarian self-assuredness. If you do more, you'll fall into confusion.

The distinguishing feature of the banjo is the skin tightly stretched over a hoop, bowl, or gourd. This produces the characteristic dry, brittle, snappy tone quality that is so suitable for our fast-moving southern hoedowns. Instruments using this basic principle developed in the Arabic countries and in India, long, long ago. Africans picked it up, probably from the Arabs, and probably it first came to this country with the African slaves and was developed from the negro's instrument into the modern form in the white man's minstrel shows. Thomas Jefferson mentions it, call it "banger," (soft "g"). It was also called banjar, banja, banshaw, and bonja, before acquiring the present name.

Most scholarly writings on the banjo have been done by long-hairs, and they take the instrument only a little more seriously than they do the kazoo and ukelele. British writers convey the impression that the instrument is almost an English invention and certainly reached its most glorious flowering at English fingertips. It seems that in England the banjo usually had 6, 7 or 9 strings, while this country was working up a four-stringed instrument. Then came the glorious day when, according to Lomax, a Tar-Heel named Joe Sweeney, in 1840 added the fifth string, much shorter than the other four. It resulted in the peculiar technique that fits together with southern folk music like limestone, corn, and mint fit together in Kentucky.

In addition to the five-string, the commonest instruments in this country today are the short-necked four-string tenor, and the long-necked, deeper toned, four-string "plectrum" banjo,

very like a five-string only without the fifth string. Some players used to wear "thimbles" on thumb and some of the fingers, and would strike the strings. Today most players use a pick, or "plectrum," held between thumb and forefinger. The five-string banjo, though, calls for the finger-picking technique, with, or without "finger picks." Today, tunings have become fairly standardized, but some individualists persist who work out their own tunings and techniques.

The Square Dance revival helped bring back the banjo. Jack Hawes, whose flawless rhythm is recorded on SIO records, played the long-neck four-string. Harry Raby, who recorded for Hoedown label, is a banjo expert, but always seems to be playing some other instrument. I don't know who that old boy is who does banjo for MacGregor, but he can fairly call forth the spirits from under the calfskin. Folkraft and later Folkways made recordings of Pete Seeger, one of the best men on the five-string, and one of the men who did most to bring back the old Southern finger technique. Cliffie Stone's old Capitol records featured another top five-string man, Bearded Herman, Cliffie Stone's dad.



Old Joe Clark is a superb fiddle and banjo tune. One of the best records is Folkraft's 12-incher by Shorty Warren's orchestra. Nice swing; clean snappy rhythm. Then, on an old 12-inch Intro record, is Joe Lewis's record of *Joe Clark*, with that hypnotic rhythm that has already made the name of Joe Lewis more durable than the name of Joe Louis. But neither of these exploits the brilliant possibilities of the banjo. Dig out another 12-incher, Cliffie Stone's orchestra on Capitol, with *Devil's Dream* and *Old Joe Clark* both on the same side, Bearded Herman, five-string picker supreme, alternating with one Hensley, fiddle-scratcher par excellence. Trouble with that whole series was they put two tunes together on each side, and most callers never went for the arrangement.

Old Joe Clark is one of those southern breakdowns with more verses than anyone will ever know, most of them non-sequiturs, many unprintable. Joe was a salty cuss, anyway.

OLD JOE CLARK



Old Joe Clark the Preacher's son, Preached all o-ver the plain, And the



on-ly text he e-ver did know Was High, Low, Jack, and the game



Fare thee well, Old Joe Clark, Fare the well I say



Fare the well, Old Joe Clark, Hear my fid-dle play!

Well, I never did like Old Joe Clark,
I'll tell you the reason why:
He tore down my rail fence
So his cattle could eat my rye.

I went down to Old Joe's house;
Old Joe was not at home;
I ate all the meat that Old Joe had
And left Old Joe the bone.

Old Joe Clark was a salty cuss,
And guilty was of sin;
He made a Salty Dog with Rye
When he knowed it oughtta been gin.

I went down to Old Joe's house
And found him sick in bed;
I jabbed my finger down his throat
And pulled out a pole-cat's head.

Old Joe Clark's a mean old man;
I'll tell you the reason why:
My hogs got into his garden patch
And stomped out all of his rye.

I won't go down to Old Joe's house;
I done been there before.
He fed me in a hog-trough,
And I won't go there anymore.

I went down to Old Joe's house;
Joe was eatin' supper;
I stumped my toes on a table leg
And rammed my nose in the butter.

Last time I seen Old Joe Clark
He was settin' on a rail,
Jug of whisky under his arm
And a possum by the tail.

And so, on, and on. Make up your own.



ON THE COVER

Spring, pretty girls, square dance dates — all blend together to make this just about the happiest time of year. In saluting our cover girl Wilma Strange of San Fernando, California, we pay tribute to *all* lovely ladies who help make this such a wonderful season. Photo by Joe Fadler.

GEMS FROM OTHER PUBLICATIONS



(Warren Kirkpatrick in Kansas Round Dance Assn. Bulletin October, 1959)

... "Some 'Do's' and 'Don't's' of styling usually approved by most round dance instructors: DO: Smile and have fun, Stand tall and relaxed, Keep your eyes up and level, Dance with small light and gliding steps, Keep your feet under you, Dance on the ball of your foot, Work for smooth and blended motion, Keep in the LOD, Use free hands correctly, Keep elbows fairly close to the body, Fudge — anticipate — be ready for next step. DON'T: Take yourself too seriously nor let mistakes spoil your fun, Slump or lead with your tummy, Watch your feet, Take long steps (over-stride), Lunge with feet wide apart, Walk on your heels, Be a hip-twitcher or stop and go dancer, Be a traffic hazard, Dance too close together, Start late on figures ..."

(Chat Chatwood in The Grapevine, Billings, Mont. — August, 1959)

... "When your friends are taking (square dance) lessons, see how they are getting along, encourage them. Chat with them about their experiences, give a word or two of advice if they ask for it, but don't try to teach them as that is what they pay their caller for and his methods are probably different from yours. As they get pretty well along in their series of lessons, perhaps you could visit the class. Be sure to be on hand at their graduation, as it will be a proud and exciting evening for them and a pleasant one for you. At the graduation encourage them to make definite plans to continue their square dancing. It is surprising how many couples go through their lessons with evident enjoyment, graduate and then just disappear from the square dance ranks. Unless a class forms its own group to continue dancing, it does mean a considerable change for them, and a few words of encouragement at that time might easily help them make the decision to continue square dancing ..."

(Pat Pending in Vol. 6, No. 10, Northern Junket, Keene, N.H.)

... "When the Harvard accent loses its broad 'A's' and starts to sound its 'R's'; when the Southerners discard their 'you-all', so that we all speak United States without a regional accent, then and only then will square dancing become standardized. I hope that time never comes, and it won't. But it would help travellers if callers would edit their calls and change some of their slangy colloquial commands into intersectional understandable United States Language."

(George MacLaren in Anaheim (Calif.) Bulletin, October 10, 1959)

... "How quickly a square dancer can change in a few sessions from a shy, backward (I had to coax him to join) novice to a foot-loose, world-beating highstepper."

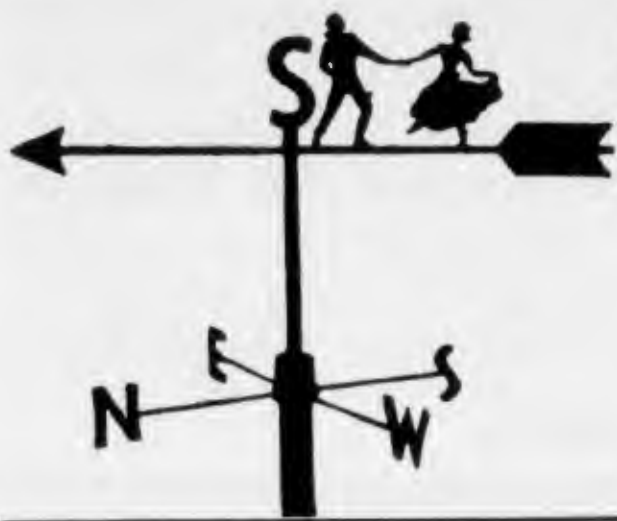
"Only weeks before, the man who knew at any instant his right hand from his left discovered to his chagrin that his wires were crossed. In turning clockwise he should have turned counter-clockwise. His mistake became distressingly obvious when to his confused mind, he met the men of the square coming from the other direction."

"Callers sympathetically point out that everyone makes mistakes, and that a newcomer need not be embarrassed because he has caused utter confusion in his square." ...

(From Colorado State Square Dance Bulletin — October, 1959)

"To some the Square Dance Spirit comes with their first introduction to square dancing — to others it comes more slowly as they adjust to the activity — some seem to be immune to it and few of these continue to Square Dance."

"The Square Dance Spirit is: a spirit of cooperation, not competition, where everyone can progress together, every one can win with no one being defeated or pushed back; a feeling of satisfaction in helping others rather than showing off individual skills, and in participation where size, strength or sex is no handicap; satisfaction in seeing the crowd move in smooth, harmonious unison; a desire to learn something new and still enjoy the old, whether simple or challenging; the warmth that makes you want to smile at everyone ..."



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Texas

The Square Naders of Dallas began their spring session on February 13 and dance 2nd and 4th Saturday nights at Kidd Springs Park to the calling of C. O. Guest and the music of the Rhythm Outlaws. Marshall Flippo will be a guest caller on May 14. *Chas. Womack*

Square dancers in the Magic Valley Square Dance Assn. opened their tenth season February 20 in Edinburg with C. O. Magee of Corpus Christi as M.C. and caller. Eighteen squares enjoyed the fun. The Shary Squares in the Rio Grande Valley dance every Saturday night in Sharyland School with Ted Robison at the mike. The door is open to square dancing visitors. *—Mrs. M. R. Davidson*

Tip-Toe Round Dance Club of Lubbock had their round dance Jamboree on April 30 with workshops and lots of dancing.

—Frankie McWhorter

The Spring Festival of the Southwestern Square Dancers' Assn. will be given on May 13-14 in El Paso. A warm-up dance on Friday night will start things off, with luncheon and dancing on Saturday and winding up with the Festival Dance on Saturday night. Cy Trowell is chairman of the affair. Joe Lewis will be on hand with his accordion to put the dancers thru their paces. *—Mrs. Clyde Hammonds*

Colorado

Johnny LeClair was the featured caller at the 5th Annual Spring Round-Up in Boulder at the Memorial Center of the University of Colorado on April 2. This revved-up dance was given under the sponsorship of the Boulder Area Square Dance Council. *—Norb Tabery*

The First Annual Jamboree of the Boots & Calico Club of Hayden was presented on March 5 and 21 sets of dancers from Colorado, Utah and Wyoming showed up to enjoy the calling of Bob Parrish of Sinclair, Wyo. and Sox and Jerry Loudon of Rawlins, Wyo. The Hayden Club consists of *nine* couples only and proved

here what a small club with a lot of heart and determination can accomplish.

The LaVerne Johnsons lived quietly in a narrow framework in Lyons for years and years and then, they took up square dancing. Their horizons expanded, they have made friends in surrounding towns, joined the Red Rock Ramblers which club takes its name from the red flagstone around Lyons and have helped put Lyons on the square dance map. Last summer they held square dances every night at the High School Gym and had visitors from 21 different states.

Montana

The six square and round dance clubs of Missoula are getting all geared up for their Annual Spring Festival on May 13-14. Jim Brooks from Washington will call for the folks and there will be two days and nights of dancing fun. The whole shebang will be tied into the local Centennial celebration. *—Ray Koch*

As if that were not enough, the Yellowstone Square Dance Council will hold its 7th Annual Magic City Hoedown on May 6-7 in the Shrine Auditorium, Billings. Frank Lane, complete with beatnik stories, will come up from Lawrence, Kansas, to call. *—Alice Glasgow*

Washington

Over the past year or so four couples found that they were attending the same dances thru-out the Okanagan Valley, on both sides of the border, so an alliance was formed. The group, composed of the Bill Frenches and Bud Corriers of Washington, Earl Gokeys and Fred Proulx of B.C., like to think of themselves as the smallest international traveling square dance club. They call themselves the Circle-odeons. *—Earl Gokey*

The Rainier Council will be hosts when the 12th Annual State Federation Festival is held in Tacoma, on June 24-26. The theme is Paul Bunyan Daze and plans and decorations will follow thru. Bob Ruff, from Whittier, Calif.,



ROUND THE OUTSIDE RING

will be featured at square dance clinics; the Ross Crispinos from Nampa, Idaho and the Ivan Piersons of Seattle will conduct the round dance clinics.
—Lorraine Dodge

Wyoming

The Jackalope Hix & Chix Teen-Age Square Dance Club in Douglas is planning the first teen-age square dance festival to be held in Wyoming. This Jackalope Jamboree will be held on May 7 and is for square dancers grades 7th thru 12th. An afternoon workshop and evening dance will comprise the program. In Douglas, a town of 3000 people, there are four square dance groups to accommodate dancers from 6 years old on up.
—Alice Bush

Connecticut

The March meeting of the Connecticut Callers' and Teachers' Assn. was held in Powder Mill Barn, Hazardville, in conjunction with a workshop dance session. About 15 sets of callers and dancers were present.

Two Spring Festivals will be sponsored by the association in May. One will be on May 15 at the American Legion Hall, Fitchville; the other on May 22 at Powder Mill Barn.

—Jean Fleming

Happy Squares from Stoughton, Mass. trekked to Waterbury in February to dance with Nutmeg Squares at the Roost. There were 36 dancers in the party including Archie Howell, their caller. The Nutmeg dance was called by their club caller, Jean Fleming, aided and abetted by the visiting caller.

—Frank Minnehan

New Hampshire

The 16th Annual New England Folk Festival was held on March 25-26 at Exeter in Thompson Gym and Thompson Cage (cage?) at Phillips Exeter Academy. Dancers were present from all of the New England states and surrounding area.

Georgia

The First Eastern Aqua-Duck Festival will be held June 10-11 on the sunny shores of Savannah Beach. The dance will be sponsored by Tybee Twirlers and the evening dancing will be "under the stars" in the cool Atlantic breezes.
—Shirley Knauz

The Whirl-A-Ways, a new square dance club, was organized in Macon last fall. Jim Tyler is the caller with Tony Bullington assisting. On March 5 the club had Ruy Camp of Atlanta in to call and Danny Robinson on April 2. Regular club dances are 2nd and 4th Saturdays in Macon's Memorial Gym. —Mark Fretz

Florida

There are now four clubs in Panama City and all of them started classes last February. As a result of interest created by the Square Dance Gambol on Jan. 15-16 all classes are full. Phil White, George Combs, Kent Bartlett, Lee McNutt, Gil Mathis, Horace Trailer, Bud Seaman, Ralph Fuller and Ed Pagelsen are the instructors.

"Hey Dad" McNutt is also branching out into starting a weekly round dance class and moves over the border to call once a month for a club in Dothan, Ala.
—Ed Pagelsen

The Third Festival at MacDill Air Force Base will be held on June 10-11, with square and round dance workshops besides the regular dancing. The Militaires dance every 4th Saturday on the base and the public is invited to attend.
—Ray Kennedy

Saskatchewan, Canada

Big news from Saskatoon is about the Cotton Capers Annual Jamboree. This will be held on May 7 in the Arena Rink with Gerry Hawley as M.C. and guest callers. For info write C. Kelman, 339 4th St., E., Saskatoon.

The Yorkton Zone had Don and Marie Armstrong come clear up from Florida to call at six different places for the area dancers on March 21 thru 26.

Earle Park journeyed away from his native Yorkton in February to make a calling tour thru Toronto, London, Kitchener, Oshawa, Capreol and Lively in Ontario. Scotty and Noreen Wilson accompanied Park on this very successful trip.

An International Convention will be held on June 9-11 at Estevan. There will be two full days of square and round dancing along with contras and quadrilles. Only 250 couples can be accommodated. Registrar is Bill Grimson, Box 7676, Estevan.

The Air 4 Sets Square Dance Club was formed at RCAF Station Moose Jaw in January, 1958, under the Station Recreation Council. Dancing takes place every Monday night



ROUND THE OUTSIDE RING

in the Social Centre. This year dancing under the direction of "Pic" Pickford has been added. During the time the club has been in operation square dance instruction has been directed by F/L Bert Clark and F/L Fred Tupling. President this year is Corporal John Capling. On May 14 the Air 4 Sets Club will be hosts for an expected 600 dancers from all parts of southern Saskatchewan. The occasion is their Spring Jamboree in the Drill Hall at the station. Gerry Hawley will be M.C. *F/L Fred Tupling*

Nevada

The 5th Annual Las Vegas Square Dance Convention was planned for April 29-30 at the New Convention Center just off that city's famed "strip." Bob Van Antwerp and Bill Castner were featured on squares; the Forrest Richards' on rounds, with music by Schroeder's Playboys. Interesting to note was the fact that events from the Get-Acquainted Dance on Friday night, thru workshops and a fabulous Hunt Breakfast and the Big Dance, were charged for separately, instead of in a "package" arrangement. *-L. Earl Long*

Not to be out-done, Reno will have its 13th Annual Silver State Jubilee on the High School Auditorium on May 20-22. Bob Van Antwerp will be featured there, also, along with Lee Helsel on squares and the Hunter Crosbys on rounds. Jack Barbour will furnish the music. For details write Mrs. Wally Byassee, 740 York Ave., Reno.

Michigan

Tulip Time in Holland will be enlivened this year by a square dance on May 12 at the Civic

Center, Holland. Basil Pickett has been imported from Indiana to call the squares. Floor space in the Center will accommodate 700 dancers and there is seating space for 980 spectators in the balcony. The Wooden Shoe (Klompen) Dancers will exhibit as will Muryl Grant's children's group, Buttons and Bows, from Kalamazoo. *-J. McClaskey*

The First Annual Blossomtime Roundup will be held on May 7 at the High School in Benton Harbor. Here again square dancing is part of a local civic celebration, this time the Blossom Festival. The Grand Floral Parade will be held the same day at 1:30 P.M. The Blossomtime Roundup is co-sponsored by square dance clubs in Southwestern Michigan and Blossomtime, Inc. *-M. Edward Kelly*

Grand Squares Club of Sault Ste. Marie has elected Basil Smith president and Bob Jewell is performing the same duty for Soo-Z-Q's. The latter club sponsored Del Coolman at a dance on April 29.

Round dancing is taught every Tuesday evening in Sault Ste. Marie by Norm and Bea Beutel. Two classes are held each evening, one for beginners; one for more advanced round dancers *-Beatrice Beutel*

California

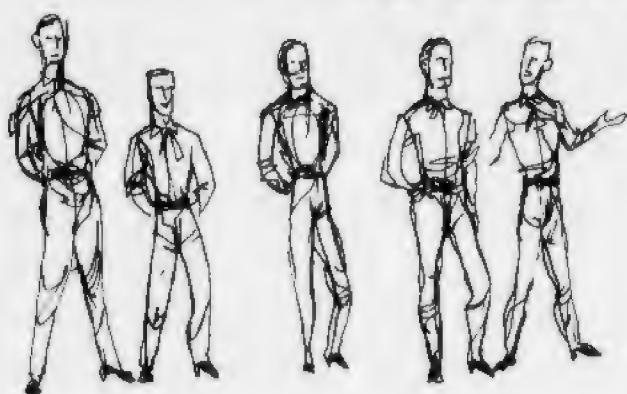
A fair day enticed many square dancers to Sunny Hills Barn in Fullerton on March 13 to dance at the Western Square Dance Assn. Spring Jamboree. A round dance session between the P.M. and evening square dance periods was also well-attended. M.C.'s were Carl Nelson, Max Normando, Frank Hamilton, Marvin Yates and Bill Terhune. Nelson brought down the house with his yodeling version of I Miss My Swiss. Elmer Ward, Western president, introduced guest officers from neighboring square dance associations.

These dancers are moving in spirited rhythm at the Homesteaders' 6th Annual Hoedown in Salem, Oregon. Mose Van Dell, Mel Strickleth and Jim Bailey kept the calls rolling for the 90 squares attending this dance at the Marion Hotel.



CALLING

CONTRAS



By Don Armstrong, Port Richey, Florida

CALLING CONTRAS is NOT difficult — in fact, it's FUN — and it does help to build good timing habits which will carry over into square dance calling as well. I've had many leaders tell me that their ability to cue-ahead on rounds was tremendously improved after they began to call contras. Of course the idea is exactly the same — the caller must give the command at the last possible moment ahead of time to enable the dancer to start each dance action with the indicated phrase of music. This technique is known as "prompting" and can be diagramed by using an 8-count line to equal an 8-count musical phrase.

Let's use the dance of "Homosassa Hornpipe"

(Shaw 163/164). In it you will find eight dance actions, each of which requires 8 counts of music to dance. This fits the music exactly, as "Rickett's Hornpipe" is played with 8 phrases each of 8 counts. To make it possible to prompt the first command in time for the dancers to begin on the first count of the first musical phrase, the caller gives the initial call during the last 4 counts of a musical INTRODUCTION. (In using recordings which do not have introductions, the caller gives the initial command as he places the needle on the record. For example, he might say "When the music starts, actives center and do-sa-do.") Picture it like this:

Musical introduction				Actives	center	Do Sa	Do
				5 (61)	6 (62)	7 (63)	8 (64)
Dancers start on 1				With one	below	swing and whirl	
1	2	3	4	5	6	7	8
Dancers now swinging				Put her on	right	& half promenade	
1 (9)	2 (10)	3 (11)	4 (12)	5 (13)	6 (14)	7 (15)	8 (16)
Dancers now promenading across						Right & left thru	
1 (17)	2 (18)	3 (19)	4 (20)	5 (21)	6 (22)	7 (23)	8 (24)
Dancers now doing R & L thru						Star by the left	
1 (25)	2 (26)	3 (27)	4 (28)	5 (29)	6 (30)	7 (31)	8 (32)
Dancers now in L hand star						Star by the right	
1 (33)	2 (34)	3 (35)	4 (36)	5 (37)	6 (38)	7 (39)	8 (40)
Dancers now in R hand star				The men drop out,	the ladies chain		
1 (41)	2 (42)	3 (43)	4 (44)	5 (45)	6 (46)	7 (47)	8 (48)
Dancers now starting chain						Chain them back	
1 (49)	2 (50)	3 (51)	4 (52)	5 (53)	6 (54)	7 (55)	8 (56)
Dancers now finishing chain				Actives	center	Do Sa	Do
1 (57)	2 (58)	3 (59)	4 (60)	5 (61)	6 (62)	7 (63)	8 (64)

CALLER STARTING 2nd sequence

Note that the CALLER'S COMMAND was delayed until the last possible moment just prior to the start of the next musical 8-count phrase. If given too early the dancers may tend to get ahead of the call and lose the fun of dancing it exactly with the music. In recent years many callers learning contra-calling did so by always giving the call on the last 4 counts of the musical phrase, expecting the dancer to start on the "one-count" of the following phrase. Technically this was, and still is, correct; but because today's square dancer tends to dance as nearly simultaneously with the call as possible, the caller can improve his prompting technique by learning to give as many commands as possible on the 7th and 8th counts just preceding the dancing phrase. Once the caller can handle the prompting naturally in this or similar "straight phrase" contras, he then can vary his calling as it becomes necessary to do so with more intricate contra actions.

First Be a Dancer

To call contras well a caller *MUST be able to dance them* and thereby understand and enjoy them. One of the main fascinations of contra dancing — and calling — is the satisfaction of knowing that you have danced — or called — each action exactly with its musical accompaniment. Contras are programmed at many excellent summer dance camps, at conventions, and many festivals, etc. Get in and dance 'em!

And then there's the old adage "To learn something well, teach it to others." Why not take several of the called records available and have a basement or patio party and work them out together? Then use this same group as a "pilot group" at a dance later on. Here are a few of the called records that are available: The many fine Ralph Page records on the Folk Dancer label; my own series of six records on the Shaw label; Fairfield Fancy as called by Bob Brundage on Folkcraft 1259 and Haymakers Jig as called by Ed Gilmore on Decca DU-935. Some of these are "flip" records so that the calling technique can be studied and then practiced as well.

Another question I've been getting as a result of the articles is "How, when, and where do I use contras?" I personally use contras as a variation of music and dance formation within a regular square dance program. I find that

they provide additional "seasoning" or flavor to to average night of dancing. Actually my own programs always consist primarily of squares, supplemented by rounds, and with at least one mixer and one contra. In some groups an extra contra is requested and used.

In groups familiar with contras and their formation, I simply announce a contra in the same manner I announce a square and the dancers form their line-sets. In groups NOT too familiar with contras I sometimes form line-sets from a circle promenade, or by asking a few key couples to face the head of the hall near me and then have the remaining dancers join in behind them in lines. As in squares, I avoid long walk thrus and rely on directive and prompted calling to guide the dancers thru the pattern. In BEGINNERS' SQUARE DANCE CLASSES, contras are especially valuable. Used early — any time after the second class — they instill timing habits and comfortable and courteous dancing without apparent effort on my part. Thru the years my finest dancers have come from class groups that danced and enjoyed contras.

Here's one more suggestion for the callers — when you are able to handle contras to music now familiar to you, begin to experiment with different music, music that you do NOT normally use in patter calling. Then you'll begin to really enjoy it yourself — and your dancers will be getting maximum "variety" from contras — not just a change of formation, but a change in music as well. Try jigs, Scottish music (especially by Jimmy Shand's band), and the delightful French-Canadian tunes available on the Folk Dancer label. Also, you will find contras in CIRCLE formation quite useful — such as "Good Girl" on Windsor 4649 as called by Bruce Johnson, and others which we'll include in the "Contra Corner" of the Workshop material from time to time.

That's about it. If you have questions drop us a line. In the meantime, get in on the FUN. Form Contra sets — let's dance — CONTRAS ARE FUN!

This concludes the current series on Contras edited by Sets in Order's Contra Editor, Don Armstrong. As these articles have been appearing, Don and his lovely co-working wife Marie have been busy conducting Contra (and square and round dance) workshops throughout the Midwest and eastern United States and Canada.



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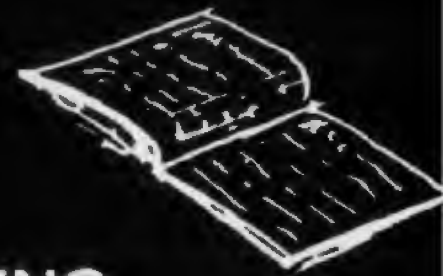
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

MAY 1960

NOW THE QUESTIONS are beginning to roll in. We hope we've selected the ones that are of the most interest to the greatest number of you. All questions coming into Sets in Order are answered personally on a "time-permitting" basis.

Q — Our club voted to have a regular workshop night once-a-month. My problem is "What should I plan for?"

A — The best answer is simply another question. "What does the group need?" After folks finish with their classwork and advance into clubs, new and different material often has to be picked up *the hard way*, i.e., by missing it enough times at various dances until one way or another the movement eventually catches on. In many clubs little or no teaching of any type is included in the regular dance programs and so an evening of workshopping is a definite opportunity for the caller to bring the group up on certain of its weak spots.

By making notes of difficult situations during the regular dances you'll have more than enough ammunition for a two-to-three hour teaching session. An evening of this type requires a particular method of planning. It isn't just programming. Again, as in the case of preparing lesson plans for your classes, this requires a definite order and an outline of what you hope to accomplish.

Say for example that problems have been coming up in recent sessions with the alignment of positions around the square. You'll need to work up drills that will underline this idea of relative positions taken from the point where a dancer happens to be at any given movement of call. You may have discovered a problem arising with use of the Box the Gnat. If so, you'll look for examples where a dancer *must* face the same person he has just Boxed the Gnat with — before he takes the next action. In a Half, Three-quarter or Full Square Thru there are many good examples of dances where dancers will quickly understand that a Square Thru is not completed by taking a person's

hand but that he must first pull by that person before he is done.

A workshop is an excellent spot to work on styling. Usually a dancer will want to know how to improve his dancing every bit as much as he will want to learn to do new dances. Remember to keep track of what you do at each workshop for this will serve as a good review and starting point for your next session.

Q — With so much dance material available today what shall I select to learn?

A — Strive for variety. So many of the dances are carbon copies of each other — just a simple rearrangement of the basic movements — that they offer little in the way of variety. Check your current repertoire. Do you have a good supply of line, star and circle figures? If you are low in any category this should indicate a need for that particular type of dance.

Q — I'm just starting out in calling and I'm trying to develop some system of order with my equipment. Can you help me?

A — Most callers have worked out an inventory of things to carry with them such as spare fuses, metal hooks for hanging speakers, first aid kits, extension cords and miscellaneous items of similar nature, and the longer you call the more apt you are to develop your own list. However, here are a few little extras some caller-type friends of ours have invested in: (1) Heavy storage envelopes for both 7 inch and 10 inch records for easier handling on the job; (2) A fleece-lined "holster" complete with zipper for carrying the microphone; (3) Fitted spaces inside the speaker for extra cords, needle cartridges, mikes, tools, etc.; (4) A record rack for laying out the evening's program. Of course there are many more and if other readers will send in their "helpful hints" we'll be glad to pass them on in this space.

Just what is it about calling or teaching that is proving to be a problem to you? Perhaps the answer to your question may help others, so don't be bashful. Send it in. Editor.

SHUFFLE THE DECK BREAK

By Buford Evans, Prairie Village, Kans.

Head two ladies chain to the right
Turn 'em boys don't take all night
The new head ladies chain across
Turn 'em boys and don't get lost
Heads go forward back with you
Go forward again, cross trail thru
Around one to a line of four
Go forward eight and back by heck
Then pass thru and shuffle the deck
"U" turn back, look out maw
Dixie Chain across the hall
The first one left, the next one right
There's your corner, left allemande

TWO FACED

By Nonie Moglia, Castro Valley, Calif.

First and third go forward up and come on back
A right to the opposite box the gnat
Face those two a right and left thru
A full turn — All four couple pass thru
Face your own half square thru
All four couple Frontier Whirl
All four pass thru
Face your own box the gnat
Pass thru the other way back
Lines of four balance out balance in
Bend the line
Forward eight and back right out
Arch in the middle and the ends duck out
Go round one — down the middle and cross trail
Allemande left

SASHAY SCHMOZZLE

By Fred Wilson, New Westminster, B.C., Canada

All four ladies chain across
One and three bow and swing
Up to the middle back again
Forward again cross trail thru
Around one into the middle
Box the gnat a right and left thru
The other way back
With a full turn around to the outside two
Do a full square thru then bend the line
Forward up and back that way
Inside two a half sashay
Box the gnat across the way
Pull her by go round one
Into the middle box the gnat
Cross trail you turn back
Do a right and left thru full turn around
Separate go around two
Hook on the ends two lines of four
Forward up and back once more
Pass thru and bend the line
Allemande left from where you're at
Grand right and left around the track
Meet your girl and promenade
Don't slow down one and three wheel around
Pass thru on to the next
Right and left thru two ladies chain
Chain right back right and left thru
The same old two, wheel 'em around
And promenade

E. Z.

By Jim Cyphert, Springfield, Oregon

First and third swing you do
While two and four go right and left thru
Turn the girls across the floor
Four ladies chain a grand chain four
One and three go up and back
Pass thru and split the track
Walk around two don't be slow
Four in line here we go
Forward eight and eight fall back
Opposite right and box the gnat
Right and left thru go the other way back
Turn the girls and put 'em in the lead
Dixie chain across the land
Girls turn right gents turn left
Look for the partner go right and left grand

DUKES MIXTURE

By Selmer Hovland, Wagon Mound, New Mex.

Side two ladies chain to the right
Turn 'em boys don't take all night
New head ladies chain across
Turn 'em boys and don't get lost
One and three go right and left thru
Turn the gals and pass thru
Around just one, do a left square thru
Three-quarters 'round that's what you do
Right and left thru with the outside two
Turn the gals then dive thru, pass thru
Do sa do with the outside two, once around
Make an ocean wave when you come down
Balance forward back with you
Box the gnat, face those two, left square thru
Three-quarters 'round that's what you do
The line goes forward back with you
Bend it now and pass thru
Shuffle the deck don't take all night
The first couple left, the next one right
Do sa do the next old two
Make an ocean wave that's what you do
Balance forward back again
A right and left thru and turn your Jane
The gals lead in to a Dixie Chain
Ladies go left, the gents go right, Allemande
left

BREAK

By Stub Davis, Waurika, Oklahoma

From a promenade:
One and three wheel around
Right and left thru
Turn 'em round half square thru
Center two right and left thru
Outside two California twirl
Center two pass thru, half square thru
On to the next and box the gnat
Face that two, square thru three-quarters do
Right, left, right and pull 'em thru
There's your corner, left allemande
Partner's right, right and left grand.

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

RIGHT NOW

By Hubert Williams, Vacaville, Calif.

Side two ladies chain across
First and third go out to the right
Right and left thru
Allemande left . . .

SINGING CALL

GAZEBO

(Ga-zee-bo)

By Lulu Braghetta, Vallejo, Calif.

Record: SIO X 1118B — With calls by Bob Page;
SIO X 2124A — Instrumental with lead; SIO
X 2124B — Instrumental without lead
OPENER, MIDDLE BREAK, and CLOSER:

(Ladies) Chain three-quarters
Three-quarters 'round the set
Join your hands now
Then you circle to the left
(Ladies) Roll away and do sa do the one you
know
Now swing your honey 'round and 'round
To your corner go
Allemande left your corner
Grand right and left around
Greet each lady as you dance around the town
Promenade your lady 'round and you will see
The Gazebo is the place for you and me . . .

FIGURE:

Left allemande now
Swing your partner 'round and 'round
Heads square thru
Full around inside the town
With the sides half square thru and then you
face right out
Make two lines
Go forward out and back (Frontier whirl)
Cross trail thru now
Allemande your corners all
Do sa do then
Swing your partners 'round the hall
Promenade your lady 'round and you will find
She's the cutie who is always on your mind . . .
Sequence: Opener, Figure Twice for Heads,
Break, Figure Twice for Sides, Closer.

PONY EXPRESS

By Dan Weigle, Shaw AFB, South Carolina

Two and four go forward and back
One and three go forward and back
Two and four right and left thru
While one and three half sashay
Go up to the middle and back that way
Now square thru that's what you do
Let's split the sides, go round one
And four in line you stand
Forward eight and back with you
Forward again and pass thru
U turn back and join hands
Circle left go round the land
Those who can left allemande
The other couples half sashay
Grand right and left you're on your way.

KNOW YOUR NUMBERS

By George H. Kimball, Alamo, California

All four ladies chain across
Know your numbers don't get lost
One and two ladies chain
Three and four forward and back
Two and three ladies chain
Four and one forward and back
Three and four ladies chain
One and two forward and back
All four couples face your partner
Box the gnat, change hands, left allemande . . .

STOP

By Milton Lease, Palm Springs, Calif.

Side couples right and left thru
Turn 'em around, chain 'em too
Head ladies chain across the way
Then all four couples half sashay
Heads to the center, half square thru
Box the gnat with the outside two
Inside couples California twirl
Double Dixie chain across the world
Then STOP!
Lead couples California twirl
Left square thru with that facing girl
Three-quarters around, right, left, right
Then STOP!
Outside two separate around one
Just turn around, hook on the end
That's your corner, left allemande . . .

WOW!

HEADWIND

By Del Coolman Flint, Michigan

Promenade — don't slow down
One and three — you wheel around —
right and left thru
Pass thru — on to the next — right and left thru
Same two ladies chain — all four ladies grand
chain
Chain 'em over — don't be slow
Chain 'em right back — do paso
Her by the left — corner right
Back to your partner — left
All the way round — like a left allemande
Go to the right — right and left grand
Right and left — to a brand new maid —
promenade
Promenade — don't slow down
One and three — you wheel around — right
and left thru
Same two ladies chain — and wheel around
On to the next — cross trail thru —
make a U turn back
Opposite — box the gnat — face those two —
right and left thru
Inside arch — dive thru — square thru
Sides divide — box the gnat — face the middle
Right and left thru — and half sashay
Box the gnat — across the way
Change girls — box the flea
Change girls — square thru — three-quarters
round
Make a U turn back — allemande left . . .

NELLIE

By Hunter and Jeri Crosby, Three Rivers, Calif.

Record: SIO X 3112A

Position: Open, facing LOD

Footwork: Opposite, directions for M

INTRODUCTION

Meas.

- 1-4** Wait;
5-8 **Away Two-Step; To Face Two-Step; Roll, 2; 3, 4;**
 Bal apt; and together; solo roll down LOD in 4 steps.

PATTERN

- 1-4** **Walk, Two; Fwd, Close; Dip Back, Lift; Fwd, Touch;**
 In open pos, inside hands joined, walk fwd in LOD L, R, L, close R to L with slight rise; dip back RLOD on L and lift R slightly pointing toe; step fwd R, touch L to R bringing joined hands back slightly (RLOD); smile at your partner.
- 5-8** **Balance Apart; Roll Across, Two; Balance Apart; Roll Back, Two;**
 Swing joined hands fwd as you two-step balance apart; swing joined hands back and release as you roll across (R face for M, L for W) LOD, M going behind W in **two** steps making one complete turn to end close to partner facing LOD with inside hands joined; repeat action of meas. 5 and 6 rolling back to original open pos;
- 9-16** Repeat Meas. 1 thru 8, end Facing Partner, M's back to COH with M's R and W's L hands joined;
- 17-20** **Side, Behind; Side, Behind; Fwd, (turn) Brush; Side, (turn) Touch;**
 Limp step; step swd LOD on L, XIB with R; and repeat; swing joined hands fwd as you step fwd and turn to face LOD then brush and lift inside foot; still turning (M L face) step swd LOD on L to BACK TO BACK pos, touch L to R; drop leading hands and join trailing hands (M's L, W's R);
- 21-24** **Two-Step Around; Two-Step to Butterfly; Balance to Banjo; Step Back, Touch;**
 Retaining trailing hands, move out and around twd RLOD to butterfly pos in 2 two-steps; two-step balance to butterfly banjo (L, R, L for M); step back on R, touch L to R and end in BUTTERFLY POS M's back to COH;
- 25-28** **Balance to Side Car; Step Back, Touch; Vine, 2; 3, 4;**
 Two-step bal fwd to side car; step back on R, touch L to R; step swd L, XIB R; step swd L, XIF stepping thru to CLOSED pos M's back diag to LOD and COH;
- 29-32** **Turn Two-Step; Turn Two-Step; Twirl, 2; 3, 4;**
 Two turning two-steps LOD then W does one twirl in four steps as M walks four steps.
- DANCE THRU THREE TIMES**
- Ending:** Resume CLOSED POSITION and repeat meas. 29-32 as tag ending.

POOR BUTTERFLY

By Forrest and Kay Richards, San Leandro, Calif.

Record: Windsor No. 4657

Starting Position: Partners facing, M's back twd COH, M's R and W's L hands joined

Footwork: Opposite footwork throughout, steps described are for the M

Introduction: Wait 2 meas; slowly balance apart, then together into semi-closed position

Meas.

- 1-4** **Fwd, —, Back, —; Back, Close, Fwd, Brush; Fwd Two-Step; Fwd Two-Step;**
 In semi-closed pos facing LOD step L fwd, hold 1 ct, rock bwd on R, hold 1 ct; step L bwd, close R to L, step L fwd, brush R lightly fwd; starting M's R do 2 fwd two-steps prog LOD;
- 5-8** **Fwd, —, Back, —; Back, Close, Fwd, Brush; Fwd Two-Step; Fwd Two-Step;**
 Repeat action of Meas 1-4 starting M's R but end in LOOSE-CLOSED POS, M's back twd COH;
- 9-12** **Side, Behind, Side, —; Thru, —, Side, Close; Side, Behind, Side, —; Thru, —, Side, Close;**
 Moving along LOD step L to side, step R XIB of L, step L to side, hold 1 ct; step R thru and fwd in LOD (XIF of L), hold 1 ct, step L to side along LOD, close R to L; repeat action of Meas. 9-10;
- 13-16** **Side, Behind, Side, —; Thru, —, Side, Close; Dip, —, Recover, —; Twirl, —, 2, —; (to Banjo)**
 Meas. 13-14 repeats action of Meas. 9-10; then dip L bwd twd COH (W fwd), hold 1 ct, recover by stepping R, hold 1 ct; as W does one R-face twirl with 2 steps (R, —, L, —) under joined M's L and her R, M turns to face LOD with 2 steps (L, —, R, —) as partners assume BANJO POS (R hips adjacent), M facing LOD;
- 17-20** **Fwd, —, Back, —; Back, Close, Fwd, Brush; Banjo Around; L Twirl to Sidecar;**
 In banjo pos, M facing LOD, step L fwd, hold 1 ct, rock bwd on R, hold 1 ct (W steps R bwd, —, rocks L fwd, —); step L bwd, close R to L, step L fwd, brush R lightly fwd (W steps R fwd, closes L to R, steps R bwd, brushes L fwd); still in banjo pos walk CW 1/2 around R, L, R, tch L; as W does L-face SPOT twirl under joined M's L & her R (R, L, R, —), M does 1/2 R-face spot turn (L, R, L, tch R) to end in SIDECAR POS (L hips adjacent) M facing LOD;
- 21-24** **Fwd, —, Back, —; Back, Close, Fwd, Brush; Sidecar Around; R Twirl to Butterfly;**
 In sidecar pos, M facing LOD, step R fwd, hold 1 ct, rock L bwd, hold 1 ct (W opp as in Meas. 17); step R bwd, close L to R, step R fwd brush L fwd (W opp as in Meas. 18); still in sidecar pos walk CCW 1/2 around L, R, L, tch R; as W does R-face SPOT twirl under joined M's L & her R (L, R, L, —), M does 1/4 L-face turn (R, L, R, tch L) to end in BUTTERFLY POS M's back twd COH;

25-28 Side, Behind, Side, Brush (Bk-to-Bk); Side, Close, Side, Touch; Two-Step Around; Two-Step to Closed;

In butterfly pos step L to side along LOD, step R XIB of L, step L to side, brush R fwd while releasing M's L & W's R hands and pivoting to BACK-TO-BACK POS, M facing COH; moving along LOD step R to side, close L to R, step R to side, touch L beside R; releasing M's R & W's L hands and rejoining M's L & W's R hands do 2 two-steps moving twd RLOD in a 1/2 circle to end in CLOSED POS;

29-32 Turn Two-Step; Turn Two-Step; R Twirl, —, 2, —; Twirl, —, 2, —;

In closed pos do 2 turning two-steps prog LOD; W does 2 R-face twirls with 4 slow steps (R, —, L, —; R, —, L, —;) under joined M's L & her R arm prog LOD, as M walks fwd 4 steps (L, —, R, —; L, —, R, —) to end in SEMI-CLOSED POS facing LOD, ready to repeat dance from the beginning; DANCE IS DONE TWICE IN ALL, END WITH USUAL BOW AND CURTSEY

HOW ABOUT THAT MIXER

By Nate and Dorothy McCorkle, Sacramento, Calif.

Record: Abner #1032 "How About That"

Position: Open, facing LOD, inside hands joined.

Footwork: Opposite, directions for man.

INTRODUCTION

Meas.

1-2 Wait.

3-4 Apart,, Touch,, Together,, Touch,;
Acknowledge — M steps L to COH, touch R; step R twd partner, tch L;

PART 1

1-4 Run, 2, 3, Brush; Run, 2, 3, Brush; Side, Behind, Side, Brush; Side, Behind, Side, Brush;

In open position and starting with M's L run forward with three steps and brush R on fourth count; Repeat starting on R end in FACING pos M's back to COH; grapevine along LOD stepping to side on L, behind on R, to side on L, brush R; starting M's R repeat grapevine in RLOD; end in OPEN position facing LOD, inside hands joined.

5-8 Run, 2, 3, Brush; Run, 2, 3, Brush; Side, Behind, Side, Brush; Side, Behind, Side, Brush;

Repeat action of meas. 1-4.

9-12 Cross, 2, 3, Touch; Cross, 2, 3, Touch; Backaway, 2, 3, Clap; To Corner, 2, 3, Touch;

Starting M's L (M's back to COH) M's R and W's L hands joined California twirl to face; Repeat starting with M's R ft; Starting with M's L back away from partner (dropping hands) L, R, L, clap hands; approach new partner to the R with R, L, R, tch; (Assume closed position with new partner)

13-16 Two-Step Turn; Two-Step Turn; Twirl,, 2,, 3,, 4,;

Starting with M's L do two R face turning two-steps; M walks forward in LOD four slow steps while W twirls under her R and M's L ending in OPEN position ready to start the dance again.

DO ENTIRE DANCE 5 TIMES

Ending: Repeat meas. 1-10 ending with Bow and Curtsey.

MANNING'S MIXER

By Manning Smith, College Station, Texas

Record: Grenn "Summertime" #12018

Position: Open, facing LOD

Footwork: Opposite, directions for M

Meas.

1-4 Walk, 2, 3, 4; Vine, 2, 3, 4; Walk, 2, 3, 4; Vine, 2, 3, 4;

In open position facing LOD with inside hands joined and starting M's L foot and W's R foot walk forward four steps; face partner and step to the side in LOD on L foot, cross R behind L, step to L on L in LOD, cross R in front of L to end in OPEN position facing LOD;

Repeat measure 1 and 2;

5-8 Walk, 2, 3, 4; Backaway, 2, 3, 4; Dos A Dos, 2, 3, 4; 5, 6, 7, 8;

In open position walk forward four steps turning on the fourth step to face partner; back away from partner . . . M toward center of hall and W toward wall; in eight steps dos a dos with the person to the left of your original partner (this means that everyone moves to his own right);

9-12 Alamo Fwd, Close, Back, Close; Star Left, 2, 3, 4; Alamo Fwd, Close, Back, Close; Star Left, 2, 3, 4;

Take butterfly position joining L hands with original partner and R hands with the person with whom you did the dos a dos completing the circle as in Alamo Style . . . elbows should be bent and palms of hands should be touching with fingers pointing up . . . step forward on L, close R to L, step back on L, close R to L; with original partner turn a L hand star half way around in four steps and again complete the circle by joining R hands;

Repeat measures 9 to 10 . . . again turning L hand star with original partner.

13-16 Right & Left Grand, 2, 3, 4; 5, 6, 7, 8; Swing the 5th Gal You Meet;

Beginning with the R hand of the girl with whom you did the dos a dos do a right and left grand in the WRONG DIRECTION (clockwise around the circle) . . . this takes eight steps; swing with the 5th girl you meet, put her on your right side in open position and face LOD to repeat the dance.

Ending: In open position walk forward four steps turning to face partner on fourth step; back away three steps bow and curtsey.

USES OF BASICS 1-10

THOSE WORKING with beginner groups of square dancers and using the list of basics published in Sets in Order as a guide, may from time to time be on the lookout for ideas and drills to be used in presenting this material. Every caller-teacher undoubtedly has a good supply of this material but here are a few simple samples that may prove handy. These are not intended to be complete dances but are rather easy movements that incorporate the necessary basics shown by number and underlined. If this type of material proves helpful to you, please let us know so that we may run additional sample material for the other basics.

1-2-3-6-7-8-9

Four ladies grand chain (9a)
Courtesy turn 'em (2d) and they grand chain back
Four men star by the right (6a)
Turn the opposite lady left arm 'round (2b)
Men star (chain 9b) back (6a) — turn your own
by the left
It's all around your left hand lady (1b)
(Oh boy, what a baby!)
See saw your pretty little taw (1c)
(Cutest girl you ever saw.)
Allemande left with your left hand (7)
Partner right — go right and left grand (8)
Go right and left 'til you meet your maid
Take that girl and promenade (3)
Then promenade, go single file (3a) — lady in
the lead — Indian style
Now join hands to form a ring
Circle left, you're gone again (Prelim.)
Circle left and don't be late
Go all the way around until you're straight.

2-3-6-9

Heads forward and back and don't get lost
Head two ladies wheel chain across (9d)
Sides go forward and back if you can
Side ladies wheel chain to the opposite man (9d)
Four couples forward and back to town
Four ladies chain 3/4 'round (9c)
Turn her 'round then star promenade (6c)
Walk right around with the pretty little maid
Now spread that star 'way out wide (6d)
Do a do paso on every side (2c)
It's her by the left
And corner by the right
It's her by the left go all the way 'round
Now promenade your corner when she comes
down (3)

2-3-10

One and three go forward and back
Now half promenade the inside track (3b)
Turn right around then right and left thru (10)
And courtesy turn like you always do (2d)

2-3-6

Ladies center come back to the bar
Men center with a right hand star (6a)
Back by the left and don't be late (6b)
Meet your partner and catch all eight (2e)
First by the right just half way round
Back by the left go all the way around
To the right hand lady with a right arm 'round
Back to your own with a left arm 'round (2b)
Go all the way around
Now promenade your corner when she comes
down (3)
Repeat 3 more times.

2-3-6-7-8

First and third go forward and back
Make a right hand star on the inside track (6a)
Back by the left and don't be afraid (6b)
Pick up your corner and star promenade (6c)
The inside out and the outside in
It's a right hand star and you're gone again
Now the hub backs out and the rim goes in
It's a left hand star and you're off again
You break that star and everybody swing (2)
Do a left allemande (7) — weave the ring (8a)
You go in and out 'til you meet that maid
Take the little lady and promenade (3)
Repeat 3 times.

1-2-3-5

First couple bow and swing (2a)
Go down the center divide the ring (5a)
Lady go right — man go left
Go 'round the outside — get back home (5c)
Do sa do your partners all (1)
See saw corners, don't you fall (1a)
Give your own a swing and whirl (2a)
All promenade with the corner girl (3)

1-2-3-4-5-7

One and three bow and swing (2a)
Go up to the center and back to the ring
Forward again and pass thru (4)
Separate go 'round two (5c)
Go 'round the outside — get back home
Everybody — do sa do your own (1)
Now allemande left with your corner maid (7)
Take your own and promenade (3)

2-3-9-10

One and three bow and swing (2a)
Promenade half the outside ring (3c)
Come down the center right and left thru (10)
Turn her around like you always do
Same head ladies chain (9)
Side ladies chain (9)
Four ladies grand chain (9a)

1-3-5-6-7-8

Two and four go forward up and back to the ring
Go forward again and opposite swing (2a)
Face the side — split that couple go 'round one
Line up four (5d)

(or)

One and three go forward and back
Forward again, split your corner (5e)
Round one and line up four (5d)

Forward eight and back you go
Forward again and you do sa do (1)
Back right out and circle eight
Circle to the left and don't be slow
Break that ring with a do paso (2c)
Partner left, it's a left arm 'round
Corner right and don't fall down
Back to your own and turn her around
Ladies center and back to the bar
Men to the center with a right hand star (6a)
Walk all the way around to the rhythm of the
band
Pass your partner then left allemande (7)
Come back to your partner — right and left
grand (8)

HALF-A-BREEZE

By Fred Applegate, La Mesa, Calif.

One and three a right and left thru
Same ladies chain across with you
Heads turn this girl and promenade
Three-quarters 'round, don't be afraid
Sides box the gnat across from you
Then face the middle, left square thru
Three-quarters 'round the inside track
Heads divide and box the gnat
Face the middle a right and left thru
Turn 'em around and pass thru
Face your partner, bend the line
Forward eight and back in time
Then one and two a half sashay
Center four a half sashay
Forward eight and back with you
Forward again a left square thru
All the way, then those who can
Left square thru to beat the band
The others divide and box the gnat
Face to the middle, look out man
Here comes corner, left allemande, etc.

JOHNNY'S STEW

By John Smith, Southall, Middx., England

Head two couples bow, same two couples swing
Go forward up and back to the ring
Forward again, swing the opposite girl
Then face the sides, do a half square thru
Two lines facing out.
Go forward and back, with that girl
All four couples California twirl
Forward eight and eight fall back
Pass thru right across the track
Turn to the left, go single file
Stay that way for about a mile
Gents roll in to a left allemande . . .

TOUGHIE

HALF SQUARELEY

By Bob Kim, Roselle, Ill.

One and four, swing a few
Two and three, right and left through
Couple one promenade three-quarter round
and then no more
Stand behind couple four
Now four go forward and back to the world
Couple four California twirl and circle four
Number one gent break and make a line
Four to the middle and bend the line
*Now half square thru —
Those who can, half square thru
Those who can, half square thru
With the lady on your right California twirl
Repeat from * 3 more times.
Now face your partner, do sa do
Then swing your ladies, swing her, Joe
Then promenade but don't slow down
One and three wheel around, cross trail thru,
left allemande.

CHANGE HANDS DOOZER

By Marty Winter, Cresskill, New Jersey

Four little ladies chain across the floor
First and third up to the middle and back once
more
Square thru go full around just like that
Right to the corner box the gnat
Change girls, box the flea
Change girls, box the gnat
Change girls go right and left thru
It's forward eight and back I say
Inside couples half sashay
Forward eight and back once more
Now pass thru across the floor
Arch in the middle the ends turn in
*Into the middle box the gnat
Then square thru three-quarters round,
look out Jack
There's ole corner, left allemande . . .
*or you could substitute:
Into the middle box the gnat
Change girls, box the gnat
Right and left thru the other way back
Now cross trail, now look at that
There's your corner, left allemande . . .

GO MEN GO!

DO IT NOW

By Bob Hayden, Lake Jackson, Texas

First and third a right and left thru
Chain your lady across the floor
Four ladies chain a grand chain four
One and three do a half sashay
Now circle eight we're on our way
Four gents go forward and back
Pass thru around one
Into the center and pass thru
Around one into the center
Cross trail thru, go around one
Come on in, square thru three-quarters around
There's your corner, left allemande . . .

SHORT LINE

By Frank Yount, Santa Ana, Calif.

All four ladies chain across
Turn 'em boys and don't get lost
Heads go forward, back with you
Forward again a half square thru
Right and left thru the outside two
Turn 'em around and dive thru
Half square thru, split the ring and go round two
Hook on the end and line up four
Forward and back and don't get sore
Center four pass thru, turn alone
Forward eight and back you roam
Now all pass thru across the land
Lines divide to a Dixie Grand
Go right, left, right to a Left Allemande . . .

SINGING CALL

I WONDER WHY

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1545

INTRO, BREAK, ENDING

Walk all around your corner, come back and
swing your partner
Swing that gal around about once or twice
Gent's star left and get bolder, 'cause you're
getting older
So swing her once again she's mighty nice
Allemande left that corner lady, grand old right
and left and maybe
You'll promenade this lady round the world
Promenade around that ring you go, you take
her home you know
Swing that girl

FIGURE

Head ladies chain across with all your might
One and three go forward up and back tonight
Half square thru you split the sides turn right
Across the lane, four ladies chain
Head two couples Dixie wheel you know

Dixie Wheel: Ladies go into the middle same
as Dixie chain but first hook **right** elbows and
turn one time around in middle, then face
opposite man and continue Dixie chain, both
man and lady turn left to stand behind sides.

Both turn left, behind the side two go
Sides pass thru and box the gnat from there
You promenade the square, I wonder why.

G-2

By Bill Castner, Pleasant Hill, Calif.

Promenade don't slow down
One and three wheel around
Right and left thru
Dixie chain — on to the next
Dixie chain — on to the next
Dixie chain — lady left, gent go right
Allemande left . . .

HANSEN'S WHIRLYBIRD

By Bill Hansen, Santa Barbara, Calif.

Heads to the right and circle up four
The head gents break and line up four
All whirlaway with a half sashay
Just the inside two do a half sashay
All join hands and circle the track
The four gents go forward and back
Go left square thru just half way, man
Allemande left . . .

GRAND ENDS

By Dr. Myron Redd, Marceline, Missouri

Two and four right and left thru
One and three pass thru
Separate around just one, line up four
Forward eight and come on back
Just the ends box the gnat
Face the middle square thru
Three-quarters round have some fun
Separate around just one, line up four
Forward eight and come on back
Just the ends box the gnat
Face the middle square thru
Three-quarters have some fun
Separate around just one, line up four
Forward eight and back with you
Forward again pass thru turn left
Go single file promenade go round the land
Gents turn around do a Dixie grand
Go right, left, right, pull her by
Allemande left . . .

CONTRA CORNER

OLD RACCOON

By Don Armstrong, Port Richey, Florida

Record: Lloyd Shaw 165/166

This dance starts with the active couples (1st, 3rd, etc.) crossed over and facing partners across the set. Note that this dance uses "Double Progression" — actives move down **two** places, inactives move up **two** places — during each sequence. Therefore there is no neutral couple — except momentarily — and the dancers cross over at the head and the foot in every sequence. Each line represents an 8-count phrase. Each dash represents a "wait" count during which no call is made.

— — — —, Actives center, Do sa do
— — — —, With the one below, swing and whirl
— — — —, Down in fours
— — — —, Turn alone, come back to place
— —, Arch in the middle, ends duck thru, Swing
new girl
— — — —, Put her on the right, circle four
— — — —, Right and left thru
— — — —, Half promenade.

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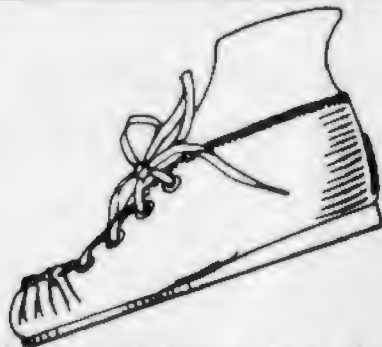
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*favorite ballet slipper in smooth
leather with 1/2 inch hidden
wedge for extra support
and heel elevation*

SIZES 3 to 10
S and M widths

*white, black, red,
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style but
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gold or silver kid
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*mail orders, add 50¢ for packing & shipping
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LYLE'S SQUARE DANCER, 716 Kansas Ave., Topeka, Kan.

(Letters continued from page 6)

Our total for 21 activity nights was 3,454 persons. There were seven nights included in this total with attendance of 75 or fewer. We are indeed thankful for the wonderful people in our area...

Max Forsyth
Indianapolis, Ind.

Dear Editor:

... The callers in this area do have a problem... and that is that we have to purchase the great part of our records by mail. Your latest endeavor of giving a short summary of the figure and breaks used on the new releases has been of invaluable help in this respect. I do feel that you could go one step farther... by listing the key and tempo of every record you list on your new releases... I therefore cast my vote for a larger "On the Record" section with more information on all the records released.

Clarence E. Eskridge
Green River, Wyo.

Thank you, Clarence. Just in case you missed it there's an announcement on Page 3 about an important new publication covering current record reports that should also be a great help. Ed.

Dear Editor:

... Wish I could show you the get-well cards that arrived at the hospital (while I was there) and those I received when I arrived home... almost all from square dancers and square dance clubs. No less than 10 clubs in the Victoria district sent cards, many signed by all their members. It made me feel good and proud to belong to such a wonderful fraternity. I know now that the slogan, Friendship is Square Dancing's Greatest Reward is true and very real...

Len Clarke
Victoria, B.C., Canada

Dear Editor:

I hasten to assure Ken Temple (The Square Dancer Speaks Up, S.I.O. March, 1960) that his is not a "solitary observation." I am in complete accord with the main theme of his March article that "a person who really like to dance should enjoy any kind of square dance that is smooth... regardless of..." its difficulty or simplicity provided there is variety.

After ten years of square dancing I, too, enjoy them all, the old and new. For the good of our hobby, here's hoping our opinion is one shared by the majority.



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As to the question of timing and rhythm in our new square dances, I also agree with the author. I have thought many times that the newer square dance patterns require more aptitude in calisthenics and geometrics than in the art of dancing.

Rose Doan, Silver Spring, Md.

Dear Editor:

... I have a gripe and wonder if others feel as I do that the patter calls are getting far too long. A singing call is a pleasant one record long. Why play a boring hoedown for two or

three times? Is it because the patter calls are too long for one record length or that the caller likes to hear himself? . . .

Mrs. Virgil Sires
San Diego, Calif.

We had a few things to say on this subject. See S.I.O., March '60, Page 29. Editor.

Dear Editor:

In the December (1959) issue of "Sets in Order" you have an article on square dancing on television in Australia. I thought the article very interesting, however the reason for this

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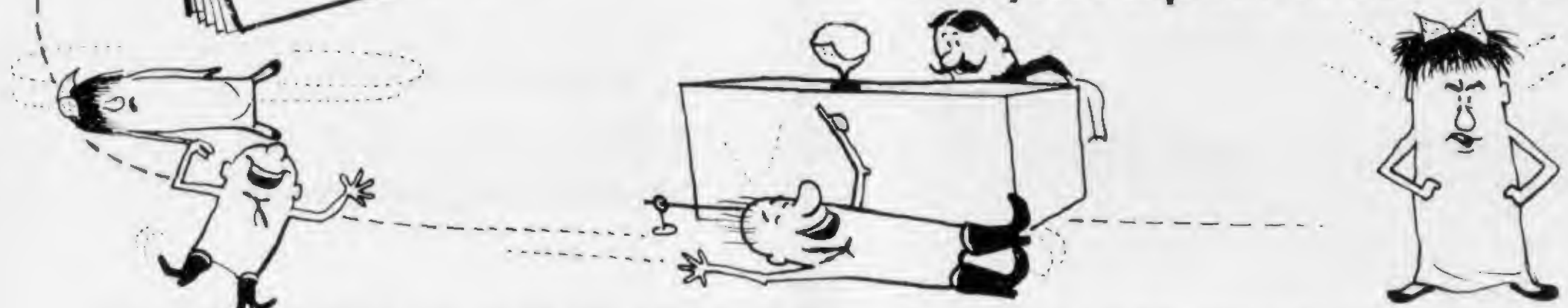


JULY, 1960 - JUNE, 1961

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A

MEMORIAL

Week-End
Holiday

May 27-30 in Atlantic City, N.J.

- Al Brundage • Randy Stephens (Utah)
- Ronny Schneider (Ohio)

FOR BROCHURE WRITE:

Al Brundage, 11 Dover Road, Westport, Conn.

letter is not so much the article but the photo which accompanies it.

According to the title beneath the photo the caller is Alan Blackwell, but in fact the caller is Gary Cohen. In my opinion this is quite a serious mistake . . . I trust you will do your best to rectify it.

Barrie Evans
Teloopa, Sydney, Australia

Dear Editor:

The reason so many round dancers are taught different versions is because the folks who write

Joe Lewis Called

J BAR L LONG PLAYING
ALBUM 3301



You'll really enjoy dancing to this evening of singing calls and patter dances called by Joe Lewis. Try it!

Joe recently recorded a 45 rpm release — **Silver Dollar** backed by **Well Now Flotsam** — #4121. The instrumental is **Silver Dollar** backed by **8th of January**

AT YOUR FAVORITE RECORD SHOP

them do not specify footwork, which can sometimes be done several ways, all correct, perhaps, but the dance is done so many ways one does not recognize it sometimes . . . When round dances are written, they should consider every detail, because these dances are learned from their instructions, and unless they are specific, the dance is interpreted in different ways . . .

Loretta Schoeckert
Brookfield, Wisc.

Round dance composers please take note. Editor.



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Dear Editor:

...I have been interested in the many analyses of the square dance picture and one I think that has been overlooked with reference to the speed or tempo of the dance has to do with our age. I notice that complaints come with our older age group which, of course, is natural...

Perhaps it would be a good idea for a mixed age group to have the caller program and announce what is coming up for the next tip. What do you think of this idea?...

Mrs. Milton M. Edwards
Arlington, Va.

The figure to be called of course has little hint as to the tempo you are likely to get. A dance that is basically quite simple can, because of increased speed, be a bit difficult to keep up with. Providing that a caller will control both the tempo of his call and the timing, the best way for you to determine the complexity is by knowing the most difficult basic movement that particular dance will contain. If your caller will give you that information perhaps you can determine whether you can handle the dance. Even better — if the caller will call what HE KNOWS you can handle there should be no trouble. Editor.

Dear Editor:

We have received your magazine for four months now and are terrifically impressed by its sincerity for square dancing and the good counsel it gives. Also the workshop is exceptionally needed in areas such as ours where we can't afford travelling callers...

Frank Olsen
Port Arthur, Ont., Canada

We thank you sir. Editor.

Dear Editor:

Yes, Square Dancing is wonderful. It gives you a nice, clean place to go as couples; it creates a fellowship with persons in your own

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town you would never have known; you make friends with the "best" people in other towns; you are made welcome wherever you go, and if you are a Square Dancer it means that you are of good solid character, with nothing but Fun and Fellowship in mind! . . .

Mrs. LaVerne Johnson
Lyons, Colo.

Dear Editor:

Thanks for giving us the article on Contras by Don Armstrong in the February issue of Sets in Order! As would be expected, it was very well-written and will, I feel sure, greatly help those of us who are working to get more square dancers interested in Contra dancing . . .

Bill Mitchener
Grosse Pointe Woods, Mich.

Dear Editor:

... Every Monday night we have a square dance at the SAC (Seoul Area Command) Service Club where we dance with the soldiers. There is quite a mixture of people who attend these dances. There are some Korean girls, several single girls who are here working as secretaries, teachers, etc., some married couples like us, and children . . . Between the squares, we dance polka, schottische, varsouvienne, Glow Worm and simple mixers. There is a small group of married couples who enjoy square dancing and we have been dancing about twice a month, sometimes in homes or on the patio at the Golf Club House. We will be starting a beginners square dance class in the fall . . . There is another caller out here, Leo Barnell . . . We will be together in the class.

Bill Johnson
Seoul, Korea

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1114 — HINDUSTAN, flip inst.
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1115 — INTO EACH LIFE SOME RAIN MUST
FALL, Nathan Hale, caller, flip
1116 — BLACKBOARD OF MY HEART, flip inst.
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1117 — TEN YEARS, flip instrumental
Billy Lewis, Dallas, Texas, caller

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IN CASE YOU'RE WONDERING

The "Caller's Guide," produced by the Square Dance Caller's Association of Southern Calif., is now off the presses and copies have been mailed to those who have sent in their orders. This unique publication contains twenty-one chapters, covering many phases of the calling profession. You'll find it an invaluable addition to your library of material based on what every caller, new and old, should know. Cost of the book is \$3.00 and orders should be mailed to SDCASC, P.O. Box 1024, South Gate, Calif.

SQUARE GEM

I use a Slim Air Mike an average of six nights a week and it takes quite a beating. I send it back to the factory occasionally for overhauling when it seems to lose power. It was becoming "draggy" the other day so I attached the end of the vacuum cleaner hose to the end of it and presto, it pulled out all the dirt, etc., and the mike works like new again. This might help other callers who have the same problem.

—Tom Hoffman, Camp Hill, Pa.

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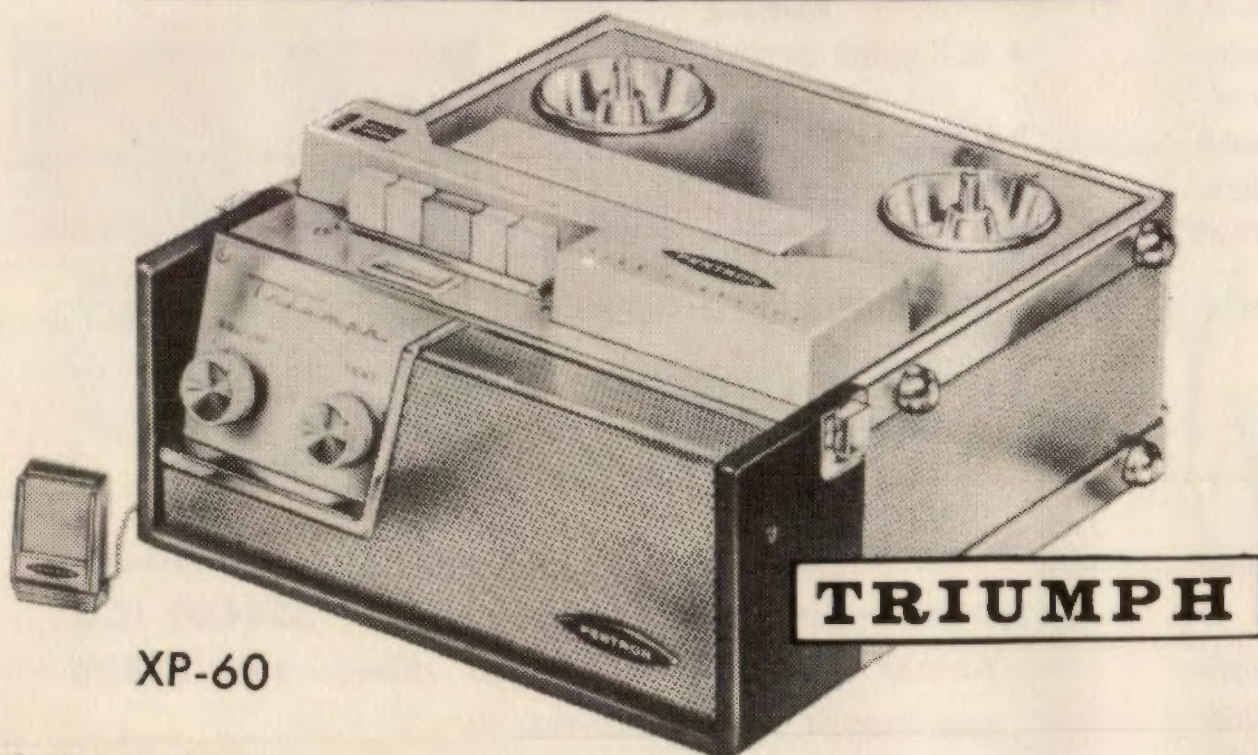
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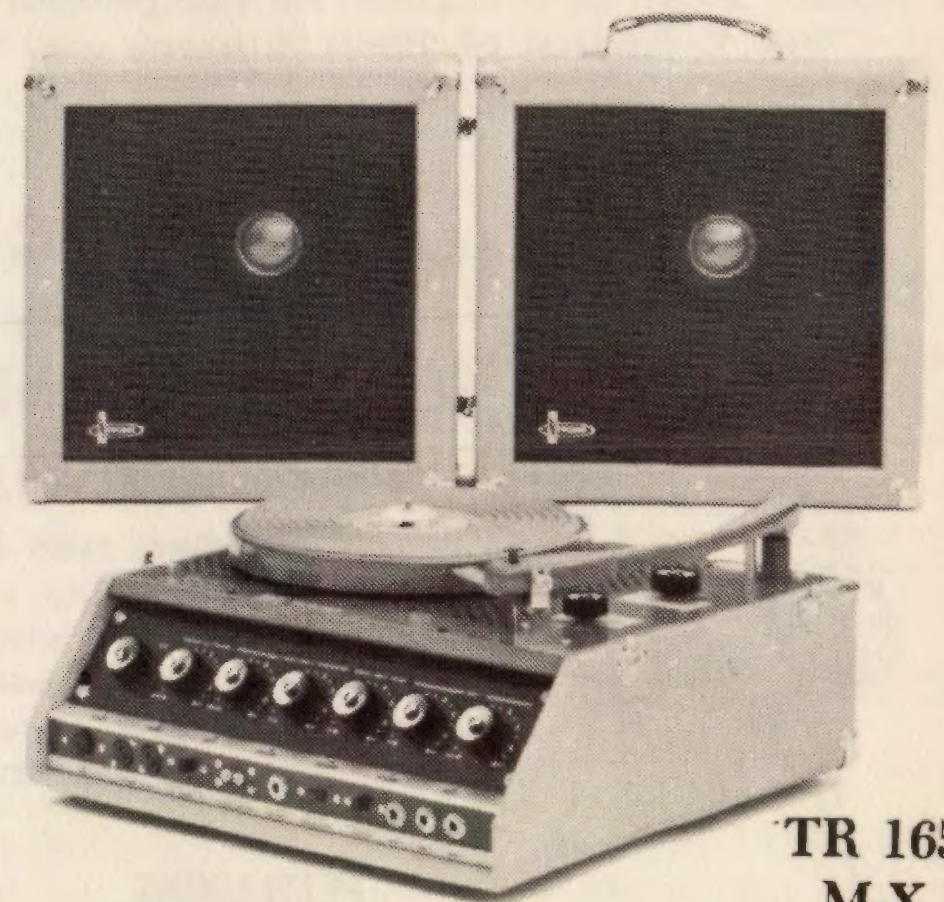
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OVERSEAS DATELINE

Ramstein, Germany . . . Six hundred square dancers converged upon Ramstein Air Base to participate in the 5th Annual Spring Jamboree on March 19. Col. B. A. Katz of 4th ATAF opened the evening dancing with a welcoming address after which he took the arm of Dale Herrick to lead the Grand March. Lou Herrick, caller for Boots and Shuffles Club and his wife, Dale, were co-chairmen of the Jamboree.

Jim Schnabel of Paris Squares was M.C. for

the eight-hour dancing program presented by the European Association of American Square Dance Clubs. Sixteen callers provided a busy night of dancing pleasure.

Twenty-eight square dance clubs representing Canadian and American military installations thruout England, France and Germany were present to witness the dreams of Bill and Doris Brockett come true. A beautiful extravaganza was given by 32 dancers under "black light" at intermission time.

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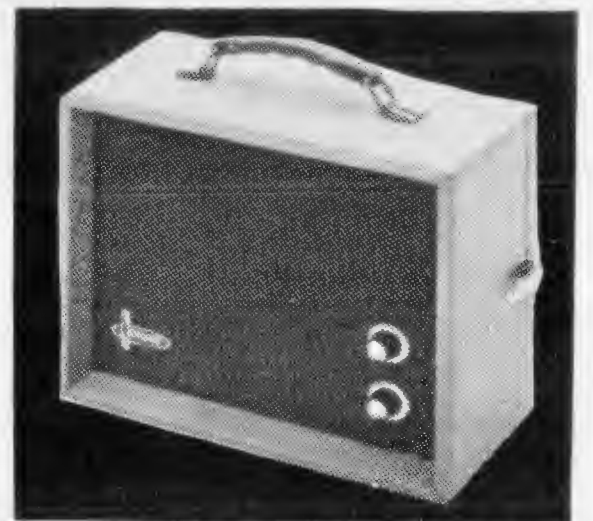
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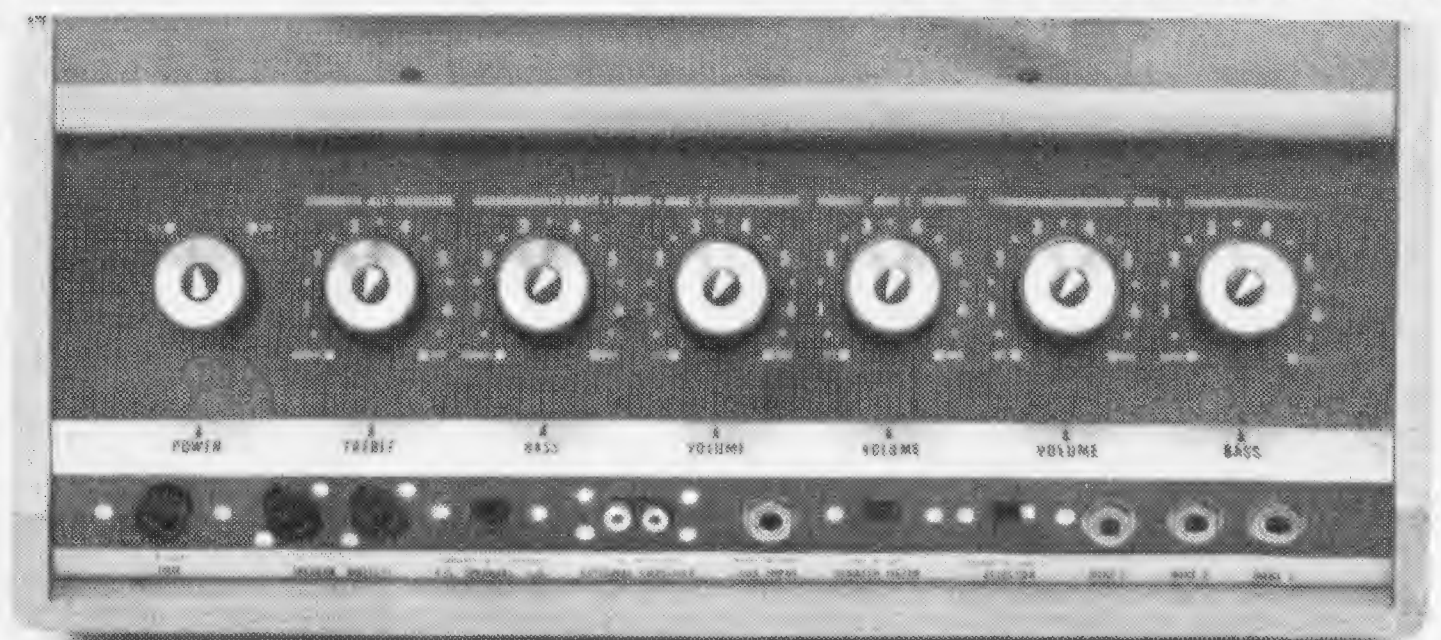
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SQUARE DANCE FRIENDSHIP IN ACTION

By Paul Becker, Bedford, Indiana

DOWN NEAR THE "POCKET" AREA of Southern Indiana is a section known as Tri-States where live descendants of some of the pioneers who first settled this part of the mid-west. It has been our privilege to bring modern square dancing to a large group of these folks. Among other things our philosophy towards them has been to teach the friendliness and sobriety of those who make up the vast majority of square dancers.

One of the most striking examples of how much this has penetrated the fibre of their make-up and their willingness to accept such philosophy was forcefully demonstrated recently.

Maurice and Marie Smith were students of ours and in their class were some 19 other couples who met every Friday night. During the sessions great friendships sprang up between pupils and pupils and teachers, as well.

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#8625 — Same as #8615 with calls by Jerry Helt

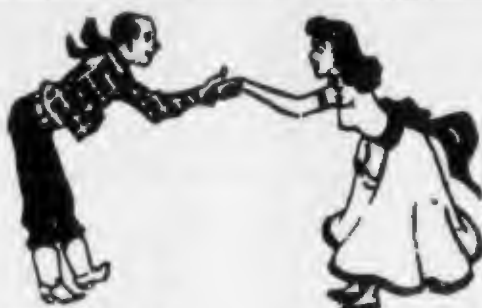


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Free Record Bonus Offer
Home of Mike Michele's Square Dance Barn

On the night of January 1, 1960, tragedy struck this couple. While they were absent for a day their home burned to the ground, even to the extent that the aluminum weatherboarding was reduced to molten metal and all household furnishings were lost.

Springing into action, the Smiths' square dance friends immediately planned a gift shower which was held the second Saturday in January by their club. The gifts included a sewing machine, chairs, household utensils, sewing accessories, dishes, electric blankets,

bed linens, towels, percolator, toaster, trading-stamp books and yes, even good, old, hard cash. The items were piled high at one end of the hall and presented to the Smiths when the square dancing was over.

The Smiths opened their gifts with many, "Oh's" and "Ah's" and with misty eyes and choked voices expressed their thanks.

It would seem there is a lesson here to apply to square dancers everywhere. Square dancing certainly is an expression of practical and joy-filled friendships, waiting to be demonstrated.



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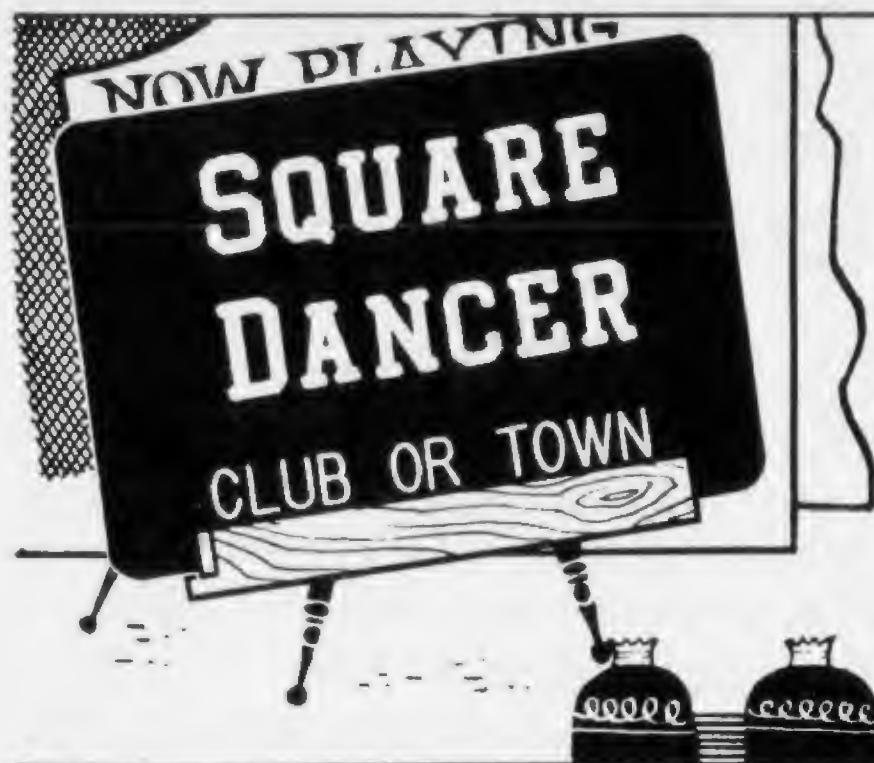
JIM BROWER — Texarkana, Texas
BOB FISK — Kansas City, Missouri
PAUL 'n EDNA TINSLEY, Ottumwa, Iowa

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JOHNNY LeCLAIR — Riverton, Wyoming
WALLY SCHULTZ — Janesville, Wisconsin
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SEPT. 11 TO 25, 1960**





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SQUARE DANCE SQUARE SOLD

Square Dance Square, Killian Lansing's square dance supply house operating out of Summerland, California, has been purchased by Norman Pewsey and will be removed to Alhambra, California.

SQUARE GEM

If you are a do-it-yourself square dance seamstress, chances are you have a box-full of leftover prints and plain cottons. Grandma would have patched a quilt; I patched a square

dance skirt. I cut the prints into triangles, more or less, cut an eight gore skirt from an old sheet, sewed the pieces on the gores (by sewing machine) to make a somewhat similar series of patterns. After joining the gores together I came up with a better than full-circle skirt. A fancy belt at the top and a single row of black rick-rack around the bottom and I have an extra square dance skirt for practically no expense. Hint: don't quilt this; it's plenty heavy without.

—Dean Munro, Woodbridge, Ont., Can.

A crisp, new U.S. dollar bill goes to Dean for this Square Gem.

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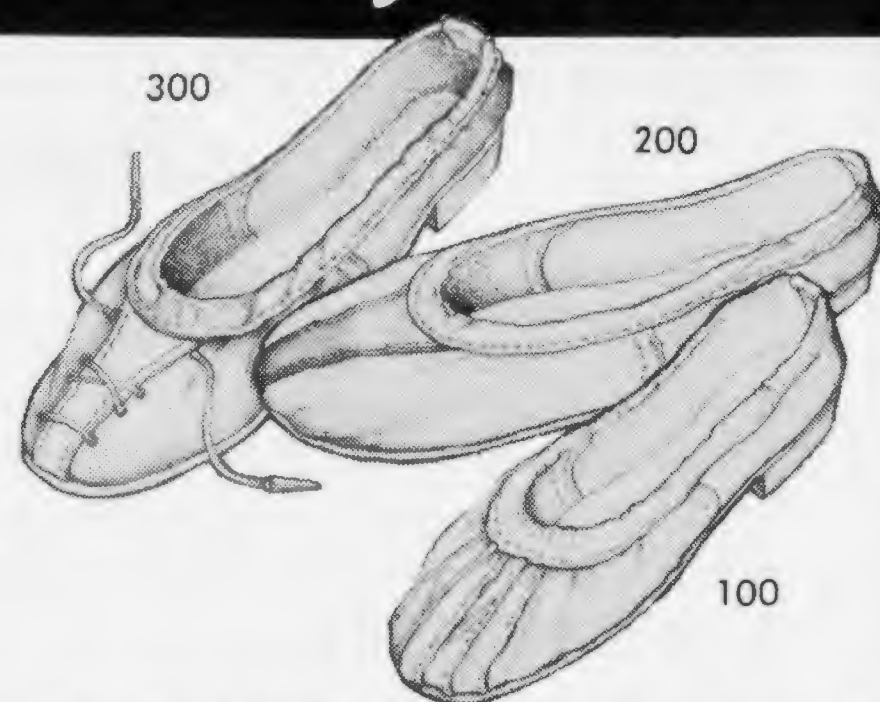
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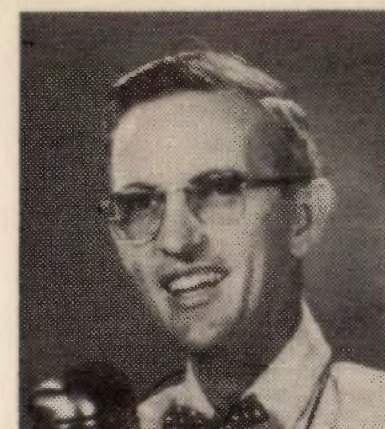
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By J. T. Jones, Jr., Whirl-A-Ways, Mobile, Ala.

They asked me to their square dance club

But I at once said, "No."

They said that I could sit and watch

And then get up and go.

They said that I could eat my fill

Of cookies, cake and pie.

They said that I had naught to lose.

"Well, maybe so," said I.

They tricked me into getting up

To form a little ring.

They did not know the fun for me

This little trick would bring.

They made me do some simple steps

And then a little dance.

They flattered me with words of praise

That kept me in a trance.

They treated me like I was king

And kept me feeling fine.

They then announced their lesson class

And I was first to sign.

They made me what I am today,

God bless them every one.

For I'm a member of their club

And having loads of fun.

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The CALLER OF THE MONTH

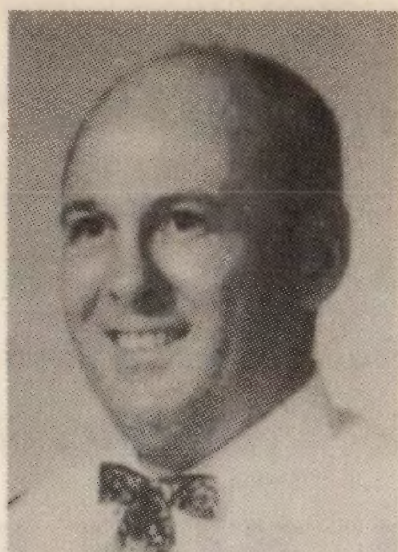


Photo by Emil Rhodes

Buck Fish, Philadelphia, Pa.

IN THEIR TOWN Buck Fish and his wife, Edie, would be happy indeed if every able-bodied citizen would join them in the square dance hall. As it is, they have a faithful and active following of square dancers, who keep them busy many nights of the month.

Buck belongs to that wide fraternity of now-enthusiastic square dancers who attended his first square dance by accident. He has been a caller now for more than seven years "of great pleasure," to quote him.

Mostly busy in his own area, Buck still finds time to attend the Atlantic Conventions and many of Al Brundage's special holiday weekends plus Dance-a-Cade Institute, as well. He is a member of the D.L.D.V. (Dance Leaders of the Delaware Valley) and is interested in a new callers' organization being formed in the Philadelphia environs.

Buck calls for six square dance clubs and has one beginner class this season. He believes thoroughly in the future of square dancing. He also believes that there is a place in square dancing for all types of square dancing; the challenging hash, the relaxed comfortable dancing and always the singing calls.

Says Buck, "My idea of a good square dance program is one where variety in types of calls is stressed. It is the caller's duty to the dancers to try and provide a little challenge in more complicated squares plus some traditional dances, relaxed dances and good singing calls."

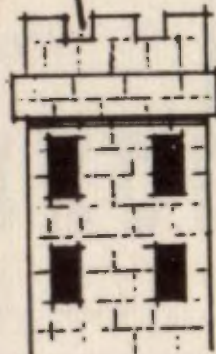
Working right alongside Buck in their favorite hobby is Edie Fish, a vital support in all circumstances and especially adept in helping with round dance teaching.

Choice of Caller-of-the-Month and Paging the Round Dancers is made after careful consideration of letters sent into Sets in Order by enthusiastic followers of these wonderful people. Editor.

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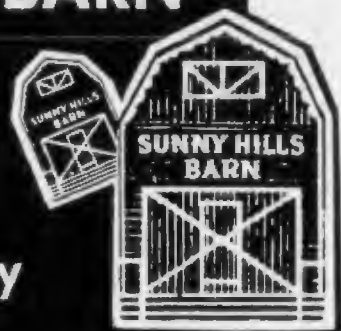
May 7—Chuck Riley

May 14—Arnie

Kronenberger

May 21—Guest Caller

May 28—Glen Story



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ON ROUND DANCING

By Louis Leon, Bakersfield, Calif.

For the caller (and most of our round dance teachers are callers), a word of advice and encouragement:

Round dancing, like calling, has to be learned before it can be taught. Take the time to be sure you are teaching correctly; avoid constantly unlearning wrong movements, which can be so frustrating for the learner. A caller recognizes that most people have accepted the "patter-singing-round dance" motif as a basic

structure in planning an evening's program. A non-round dancer, then, can sit out one-third of the evening and he also misses that touch of variety which round dancing gives to the square dancer.

If the caller does not, cannot or doesn't want to teach round dancing, he would be furthering the spirit of American folklore by encouraging his dancers to attend classes instructed by a competent round dancer leader. If he has the appropriate humility, he may even join one of these classes himself!



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at

Historic

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(Dates, continued from page 5)

May 20-22—13th Ann. Silver State Jubilee
H.S. Audit., Reno, Nevada

May 21—3rd Ann. Siouxland Festival
Munic. Audit., Sioux City, Iowa

May 21—1st Ann. Cenla Festival
Texas Ave. CYO Center, Alexandria, La.

May 21—9th Ann. Hoedowners Spring Jamb.
Cut Bank, Montana

May 21—Copper Country Festival
Sherman Gym, Houghton, Mich.

May 21—So. Dak. Fed. May Festival
Audit., Aberdeen, So. Dak.

May 22—Conn. Callers' Assn. Festival
Powder Mill Barn, Hazardville, Conn.

May 22—Galesburg Comm. Assn. Dance

Imm. H'rt of Mary Sch. Gym., Galesburg, Ill.

May 22—5th Ann. Chicagol'd R.D.L. Spr. Fest.
Lane Tech. H.S., Chicago, Ill.

May 28—South Coast Assn. Hosts Calif. Counc.
Bellflower, Calif.

May 28-29—Golden State Round-Up
Munic. Audit., Oakland, Calif.

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DRESSES...One piece, Swirl Skirt, fringed
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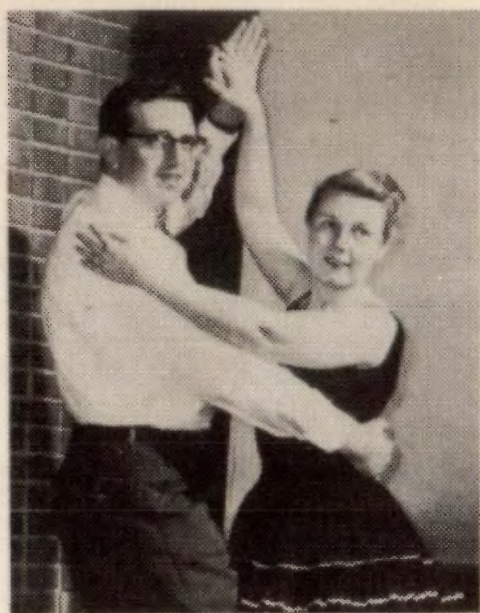
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Bill and Mary Lynn, Brentwood, Mo.

ROUND DANCE TEACHERS who really love to dance, Bill and Mary Lynn enjoy them all; rounds, squares, international dances, contras. Bill began with calling square dances and gradually the Lynns began to devote more and more time to rounds.

Bill began square dancing when he was about 12 years old with church groups in Northern California, becoming interested in couple dancing thru the California Folk Dance Federation. During college days he square danced in the Southern California area when the "hits" were Spinning Waltz and Altai Polka.

In 1950 Bill moved to Galesburg, Illinois, where he met and married Mary, introducing her to squares and rounds in the process. There the Lynns conducted their first round dance instruction sessions. In 1952, they moved to St. Louis and thence to Brentwood, a suburb.

Bill and Mary currently conduct round dance workshops at two week-long institutes each year and participate in day-long festival activities as time permits. They are members of the St. Louis Callers' and Teachers' Guild and the Square Dance Federation. For the past several months they have been acting Round Dance

CALLERS!

• Here is a specially prepared guide book on many phases of your activity that **every** caller will want to own. Articles by many well known leaders in the field cover the subjects of phrasing, leadership, programming, teaching, taxes and insurance, and many others. Nothing else like it — anywhere. A tremendous bargain.

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Editors for American Squares magazine.

The Lynns believe firmly that a beginner in round dancing should be taught routine only as his ability and skill with basics are developed. They have found that teaching fundamentals can be fun for both learner and teacher and that it is a dancer's basic sessions which "make or break" him.

Authors of several successful round dances, Mary and Bill are best known for Walkin' and Whistlin', Summer Saunter and Judy. Their new Dream Walk will be out next month.

GEMS FROM THE OTHER PUBLICATIONS

(Harriet Kline in Rapid City, S.D., Journal, September 13, 1959)

... "My own deep bow is to the leadership of the many California associations for their humility. Though aware of their nationwide and worldwide influence, they say, 'We're not telling dancers elsewhere to do as we do. We're just showing by our words and actions that we think square dancing is the finest recreation there is'." ...



ROUND DANCE POLL RESULTS

There's a happy note in the results of the Sets in Order Round Dance Poll taken to ascertain "coming attractions" in round dancing. Several of those dances which showed up in the top spots were in the top spots in the last poll, taken three months ago! This would seem to indicate two things; (1) that there is a stabilizing trend in round dance teaching and (2) that the round dances are being written with more lasting qualities.

In the category of round dances for square

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Nita & Manning Smith



Earl Johnston



Vern Smith

dancers, the list goes like this; Foolish Fancy came out ahead of Happy Waltz and Nellie. Fourth in line was Nobody's Sweetheart Now tied with Sweetheart of Sigma Chi.

For round dancers, or in the more difficult category, I'll See You Again was 'way out in front, followed by Sugar 'n' Spice and Ginger-bred.

Happy Waltz and Foolish Fancy both appeared in the upper brackets of the last poll which bears out the indication noted in the first paragraph above.

As for Dances of the Month, as they were chosen around the country, the latest to be tabbed were these: Foolish Fancy chosen by the No. Calif. R.D.T.A.; Star Waltz and Neapolitan Waltz by the So. Calif. R.D.T.A.; Ain't We Got Fun, chosen by the Oregon Federation. These were all for March. In April the So. Calif. R.D.T.A. chose Happy Waltz and Lady of Spain; the Puget Sound Council of the Wash. Fed. chose Twilight Waltz. In May the So. Calif. R.D.T.A. have chosen Nobody's Sweetheart and I'll See You Again.

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and they're WASH 'N WEAR!



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Ladies' Dress 8-18 about \$12.95
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Colors: Red, turquoise and Gold Print on white ground.



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ADDITIONS TO CAMP LISTINGS

Received too late to appear in the original listings in the April Sets in Order, here is information on more square dance camps:

May 27-30—Memorial Day Square Dance Vacation, Kaufmann Camp, Prince Frederick, Md. Bill Cauls, Neil Carsons, Pete Englishes, Don Horns, Art Hackings, Carl Nolands and Clair Youngs. Write Mrs. J. Hacking, 815 Marlo Dr., Falls Church, Va.

Aug. 7-14—Kentucky Dance Institute, Morehead State College, Morehead, Ky. Write

Dr. M. G. Karsner, Phys. Ed. Dept., University of Kentucky, Lexington, Ky.

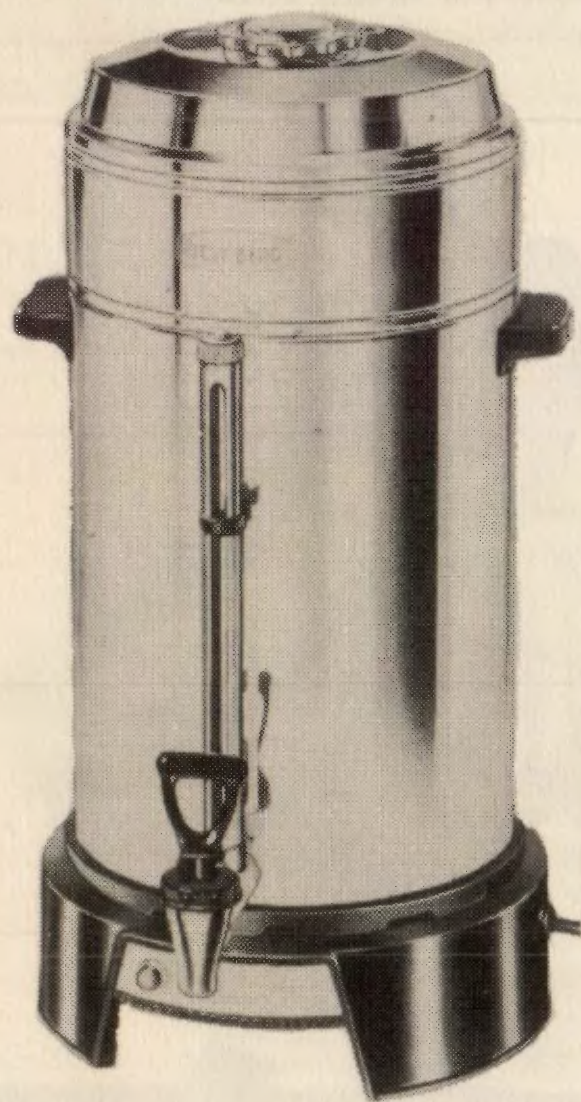
Aug. 28-Sept. 2—Wolverine Square-A-Round, Belvedere Club, Charlevoix, Mich. Manning Smiths, Earl Johnston, Vern Smith. Write Wolverine Square-A-Round, 14350 Rutland, Detroit 27, Mich.

BIG ONE IN OAKLAND

The Golden State Round-Up will shine in the Oakland, California, Auditorium on May 28-29. Calling will have a nation-wide flavor

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this year as featured callers are Harold Mainor from Illinois, Earl Johnston from Connecticut, Harper Smith from Texas, Bob Johnston (no relation!) from Arizona and California's Arnie Kronenberger. Round dancing will be in the capable hands of the Frank Hamiltons, with the Johnny Whites as chairmen of the sessions. Three bands will participate; Jack Barbour and his Rhythm Rustlers, The Westernaires and Sons of the Golden State. A cavalcade, supervised by Jack McKay and Peg Almond, will delve into square dancing's historic past. Don

Anderson will M.C. the traditional Roundup Breakfast.

JACK EVIN

Jack Evin, a well-liked caller, passed away on March 18. He conducted clubs and classes in the Los Angeles, California, area, and was becoming known more widely for his fine rhythm and engaging personality. Square dancing will miss him.

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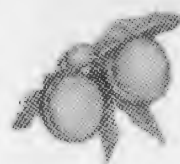
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INSPIRATION TO CALLERS

Some excerpts from a "stimulation" letter sent out recently by the Square Dance Callers' Assn. of So. Calif. might serve as equal stimulus to other such associations essaying to keep the interest and loyalty of their ranks. Parts of the letter from association president Wayne Donhoff went like this:

"Here's the scoop. Your Board of Directors met and decided that in addition to performing each task outlined in our job assignments, we were also anxious to dedicate ourselves as a group to emphasize the 'SPIRIT OF SQUARE DANCING' and, by so doing, bring ourselves and our organization closer together.

"It was apparent that through the cooperation and attendance of the membership we had an opportunity to capture, create, and emphasize the 'SPIRIT' we are seeking at these Get-Togethers four times a year.

"... If you have been calling several years, been through the ropes, fairly popular and well known by the dancers, have all the work you need, accumulated material to last you for ten years or more, you *could* come away from a Get-Together with a 'warm glow' of friendship,



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HELP NEEDED!

Do you know of handicapped groups that square dance? A study is being made of handicapped dancers in order to prepare a helpful manual for those working with the blind, paraplegic, patients of mental institutes, etc. All callers, teachers and dancers who can provide such information should send it to: **HELP NEEDED**, c/o Sets in Order, 462 No. Robertson Blvd., Los Angeles 48, Calif.

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S.I.O. X2125 — WHISTLING RUFUS/MISSOURI MULE — instrumentals



(Singing Call) I Wonder Why (Blue Star 1545 instrumental flip with calls by Marshall Flippo) Key: D, Tempo 132

Here is something rather unique in current square dance recordings. The tune "I Wonder Why" taken of course from the Broadway musical, "Call Me Madam" has two distinctly different melodies each being a tonal compliment of the other. In working out this dance, Marshall has used one melody for the intro, break and ending. The other melody is played four times for the figure. The dance itself is not difficult. The only gimmick, a Dixie Whirl (which is described as a regular Dixie Chain preceded by the two ladies going full around each other with a Right Elbow) occurs in the figure portion of the dance. The instrumental is pleasing and quite cooperative and conducive to the "quiet type" of calling. A nice job of calling is achieved by Marshall on the vocal side of the release.

(Singing Calls) 'Deed I Do (S.I.O. X2122 Instrumental — "A" side with Instrumental lead — "B" side without Instrumental lead) Key Bb, Tempo 128, and Gazebo (S.I.O. X2124 — Instrumental — "A" side with Instrumental lead — "B" side without Instrumental lead) Key Eb, Tempo. 128. (Both, with calls by Bob Page, S.I.O. X1118)

This new experiment in square dance recording (see Page 10) brings two smooth dances aptly suited to two pleasing tunes. "'Deed I Do" features a simple Ocean Wave in the figure portion. The remainder of the basics used are not difficult and blend well into the combined pattern. In "Gazebo" a 3/4 Chain is as difficult as you get with the opening break. In the body of the dance a Square Thru and a Half Square Thru have the dancers facing out quite in keeping with contemporary style. A Frontier Whirl and a Cross Trail complete the list of movements that receive good usage in this presentation. This is perhaps one of the finest pair of dances on the S.I.O. label. In addition the sides with calls demonstrate versatility on the part of their caller—Bob Page.

HOEDOWNS (A COLLECTIVE REVIEW)

Winster Galop/Arkansas Traveler (Folkraft 1141)

Although recorded some time ago these are exceptionally fine hoedown instrumentals with a flavor that makes them particularly adaptable to Contras. Winster Galop is extremely well phrased and features a piano, violin, string bass and banjo. The Arkansas Traveler is one of the best recordings of this particular tune, again with good phrasing and, in this case, a strong after-beat.

Rockabout (key: A)/Chinese Breakdown (key: D), (Sets in Order X2123)

Rockabout is a new release of a popular old favorite, this time with emphasis on the rhythm and not on the melody. A dandy for callers who need and enjoy freedom. Music features the banjo with piano, string bass and drums. No afterbeat. Chinese Breakdown is a re-release. This one has proven to be one of the most popular patter call instrumentals over the years. The fact that it makes *good listening* also adds to its versatility.

THE NEW RELEASES

AQUA—#211 Rainier Waltz/Merry Mixer.

BOGAN—#1114 Hindustan, flip, Nathan Hale caller; #1115 Into Each Life Some Rain Must Fall, flip, Nathan Hale caller; #1116 Blackboard of My Heart, flip, caller Billy Lewis; #1117 Ten Years, flip, same caller.

FLIP — #H-105 Goose Bumps, flip, caller H. Hall; H-106 Sauerkraut, flip, J. Hendron.

GRENN—#12023 Side By Side/Sherbrooke, caller Earl Johnston; #12024 is instrumental; #14010 Moonlight Waltz/Manning's Mixer.

KEENO—#2150 Later Than You Think, flip called by Harold Bausch.

MacGREGOR—#8595 Sweet Susan Square / Way Out There, inst.; #8605 is same with calls by Jonesy; #8615 Gone/Seeing Nellie Home, inst.; #8625 w/c by Jerry Helt.

O.T.—#8151 Nola/Shine On Harvest Moon.

S.I.O.—#4009 L.P. Helsel's A Poppin', with calls by Lee Helsel; #2125 Whistling Rufus /Missouri Mule (hoedowns).

SHAW—#167-45 Terry Lynn's Jig, flip, called by Don Armstrong.

SUNNY HILLS—#SH 157, Foot of the Bed, called by Bruce Stotts, flip instrumental.

SWINGING SQUARE—#2310 Pappy's Hoedown/It Ain't Gonna Rain No More.

WINDSOR — #4481 Square Dance Sweethearts/Oh, You Beautiful Doll, called by Al Brundage; #4181 is same instrumental; #4657 Poor Butterfly/Fine and Dandy.



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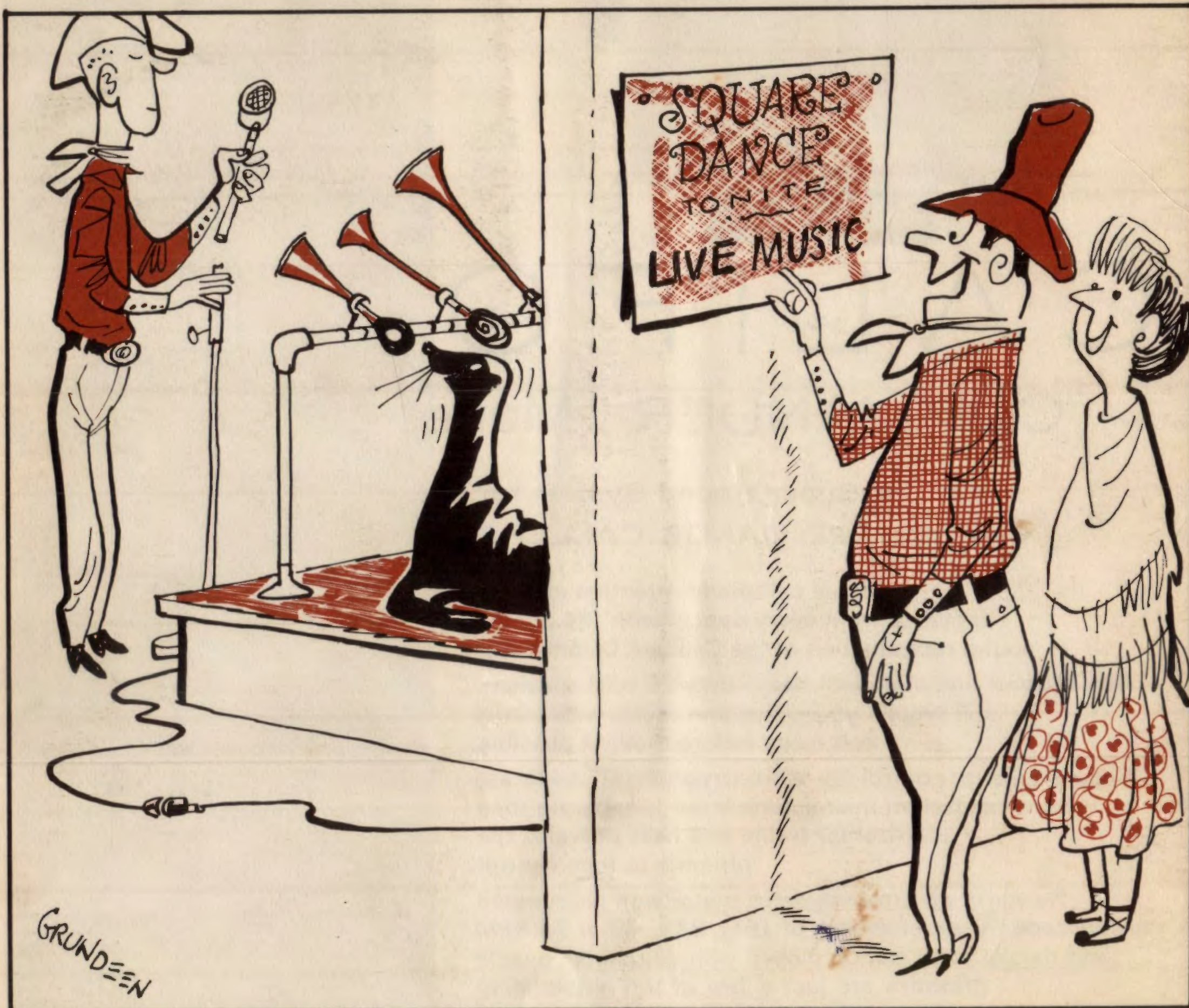


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